HARRODS

2015

MAGAZINE

WATCHES &
FINE JEWELLERY

Harrods

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RICHARD MILLE

THE FINE WATCH ROOM, GROUND FLOOR



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18 KARAT PINK GOLD, DIAMONDS AND
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BOODLES
1798

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117,776
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BOODLES

1798

A classic at first sight.
Even more so when taking a closer look.



A. LANGE & SÖHNE
GLASHÜTTE I/SA

The classic personality of the 1815 RATTRAPANTE PERPETUAL CALENDAR is recognisable at first sight. The minute scale and the Arabic numerals take their inspiration from earlier A. Lange & Söhne pocket watches. A close look at the L101.1 manufacture calibre reveals the classically designed mechanisms of the perpetual calendar and of the chronograph with a rattrapante function. With its elaborate, traditionally implemented complications, this watch pays tribute to the achievements of Ferdinand A. Lange.

The Fine Watch Room, Ground Floor



Clever little things, bees, busily buzzing away, constantly working to source raw materials and turn them into something shiny, golden and wonderful. Not unlike fine jewellers and watchmakers who, with their army of artisanal craftsmen, labour in our service to create the haute-joaillerie and horological works of art that grace these pages. But it's not just about carats and complications. It's about the whole aesthetic, and the personality that such pieces showcase and reflect. To that end, you'll also find articles on fine pens and collecting art, and an interview with actor Clive Owen – a rounded personality if ever there was one, and a watch lover to boot.





Guy Woodward
Editor

Illustrations Mainframe

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LATITUDE. ATTITUDE.



Portuguese Automatic.

Ref. 5001: Where you go is entirely up to you. After all, it's your boat. So if you're in the mood for sailing around the world, away you go. The pocket watch movement of your Portuguese Automatic with its seven-day power reserve and Pellaton winding will be only too happy to oblige. Because its precision will always navigate you reliably to your destination. Assuming you always take it with you. **IWC. ENGINEERED FOR MEN.**

Mechanical IWC-manufactured movement, Pellaton automatic winding system (figure), 7-day power reserve with display, Date display, Rotor with 18 ct yellow gold medallion, Antireflective sapphire glass, Sapphire-glass back cover, Water-resistant 3 bar, 18 ct red gold



IWC Schaffhausen, Switzerland

IWC
SCHAFFHAUSEN

THE FINE WATCH ROOM, GROUND FLOOR

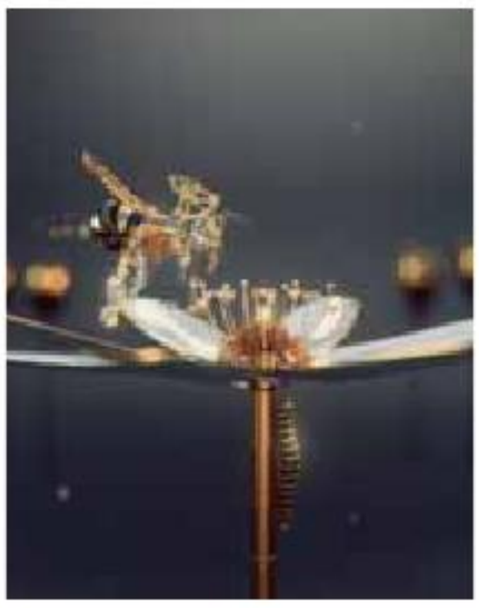
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ROGER DUBUIS

HORLOGER GENEVOIS

Creative Center RD, Creative Director Alvaro Maggini

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ACTION MAN

A tough start was followed by a swift ascent for Clive Owen, whose acting has marked him out as a man with a certain style

BY LINDSAY MACPHERSON

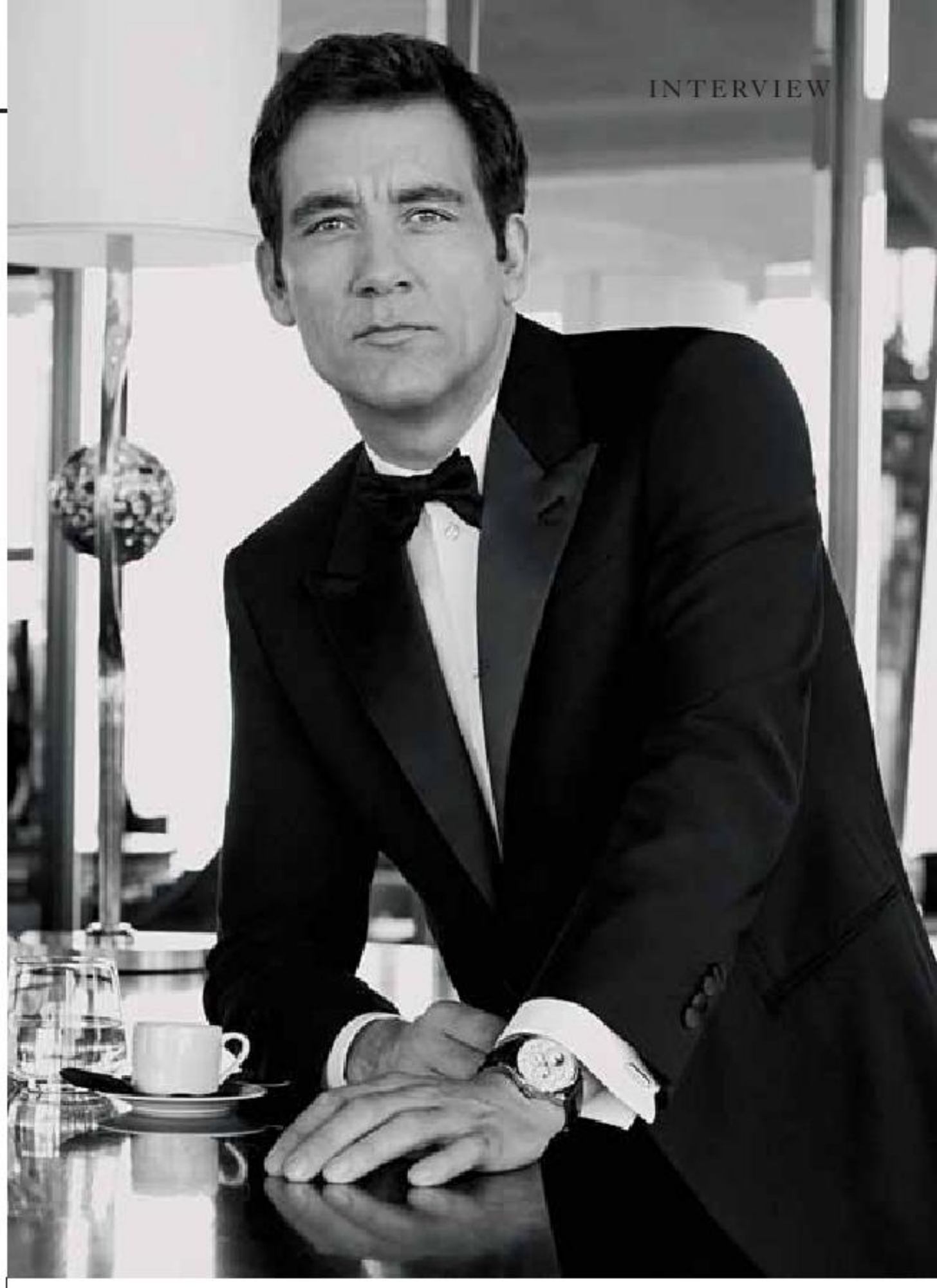
At the Masterpiece Marie Curie Party there are Magrittes and Mirós, Marc Quinn's life-size bronze of Kate Moss and a burnt-out grand piano by Dutch wunderkind Maarten Baas. But the main draw of the fine-art fair seems to be at stand B30, that of Jaeger-LeCoultre, where a small crowd of usually composed art lovers have gathered, each discreetly craning their necks to catch a glimpse of actor Clive Owen.

It's easy to see why the Swiss watchmaker would want the 49-year-old actor as a brand ambassador. In an Armani tuxedo and pristine white shirt, and wearing a platinum Jaeger-LeCoultre Duomètre à Chronographe, Owen has the type of darkly handsome, brooding masculinity that brings to mind Humphrey Bogart. He also turns out to be impressively well versed on the intricacies of haute horlogerie. "I went to the Valleé de Joux to learn how the watches are made," he explains. "Those watchmakers must have the patience of saints to create all that fine detail. The pieces really are miniature works of art."

Owen seems like the type of self-possessed character who'd be at home in any situation, so it would probably come as a surprise to the party's well-heeled attendees just how far removed the glamorous scene is from the actor's formative years, spent on a gritty council estate on the outskirts of Coventry. His father walked out on Owen and his four brothers early on, and he was raised by his mother – a housewife – and his stepfather, who worked in a British Rail ticket office.

In his recession-hit hometown, opportunities for a working-class kid to test his thespian talents were rare, but, aged 13, Owen caught the acting bug when he played a show-stealing Artful Dodger in his comprehensive school's production of *Oliver!* "After that, the passion really took hold," he says. "I found an amateur youth theatre, and for about two or three years I was just constantly acting, in play after play. I got completely hooked."

In the days before sympathetic career advisors, Owen's acting ambitions were never considered achievable at school – or, for that matter, at home. "My parents thought I was good at acting," he says, "but the reality of it, coming from where I came from and having a career like the one I wanted… the whole thing just seemed incredibly far-fetched. Thankfully, I was quite a determined young thing."



Clive Owen Lorenzo Agius

THIS PAGE Clive Owen wearing **Jaeger-LeCoultre** Duomètre à Quantième Lunaire watch £42,400

That tenacity – coupled with bucket-loads of natural talent – has turned Owen into one of the most recognisable, critically acclaimed and bankable British actors of the past decade. As Owen is at pains to make clear, however, he's also been the recipient of a fair amount of luck along the way. Case in point: at 19, having been unemployed for two years, he decided to apply to RADA, "simply because it was the only acting school I'd heard of". Despite leaving school with just one O level, he was accepted on the strength of two short monologues: "I was absolutely amazed when I found out," he laughs in his trademark deep baritone.

A few years later, during his final year at RADA, he got his first acting break while working behind the scenes at the Royal Court Theatre on a new Howard Barker production. Gary Oldman, who was playing the lead, unexpectedly fell ill and Owen, as the only actor who knew the part, was asked to step in at the last minute.

After RADA, Owen's success was the slow-burning type. He worked steadily throughout his twenties, garnering praise for his work on TV projects and in West-End plays. It wasn't until he reached his mid-thirties, when he played a struggling-writer-turned-corrupt-casino-worker in the sleeper hit *Croupier*, that he was considered a serious Hollywood contender. ▶

A star turn in 2004's *Closer* cemented his new status. Such was the intensity of his performance – which earned him an Academy Award nomination – his co-star Julia Roberts called him an "emotional terrorist". Since then, Owen has proved to be the most versatile of actors, tackling action flicks and artistically taxing independent films with equal ease, and even sending himself up on a memorable episode of Ricky Gervais' *Extras*.

For a while, the British press seemed convinced that Owen, with his film-noir looks and leading-man brio, was a shoo-in to succeed Pierce Brosnan as the next Bond. However, Owen says he was never approached for the role – though, given the typecasting that invariably comes with playing 007, even if an offer had been made, there's no guarantee he would have accepted. "The only thing that makes me uncomfortable is if I start to feel locked in to one particular character type," he says.

What drives Owen is the opportunity to challenge himself: "It probably comes from having a theatre background, but for me, that's the joy of being an actor. In the past I've taken on projects that, in some ways, I probably shouldn't have, but if a role comes up and I'm intrigued by it, I'll give it a go. I've never been bored."

The latest film projects to have piqued Owen's interest are two big-budget US blockbusters (one comedy, one action adventure), both of which are still in post-production. He's also returned to the small screen playing a starring role in Oscar-winning director Steven Soderbergh's re-commissioned Cinemax drama series *The Knick*. "To be honest, I wasn't looking to go back to television," he says. "But when Steven sent the script over, I read the entire thing in one sitting because it was that unbelievably good. I knew right then, I couldn't say no."

The series is set in New York's Knickerbocker Hospital in the early 20th century – the dawn of modern medicine. Owen's antihero is an arrogant, casually racist, cocaine-addicted and occasionally brilliant chief surgeon. It's gripping, engaging and extremely gruesome (the opening scene portrays an attempt at obstetric surgery in graphic detail). "I think *Breaking Bad* proved that TV series can tackle really challenging characters or topics and people will want to watch it," he says. "I mean, who could've predicted that would be the most popular show in the world? And the beauty of TV is that you've got more time to thoroughly explore characters and take greater risks. It was demanding, though: Steven shot the whole thing like a movie, so sometimes we were shooting 10 to 12 pages of dialogue a day."

Owen's hectic work schedule is compounded by having to constantly flit back and forth between the States and his home in Hampstead, where he lives with his wife, Sarah-Jane Fenton (they met in the '80s when she played Juliet to his Romeo during a RADA production) and their two daughters Hannah (17) and Eve (15). "The travel is a challenge, but I'd never move to LA," he says. "The idea of uprooting my family and taking them somewhere else seems crazy." Besides, living in London allows Owen a more low-key profile than most of his peers. "I can't moan about the attention, because I am putting myself out there. I'm in the business of doing things that I want people to see," he says. "But life is just better when you're not getting hassled."



ABOVE, FROM LEFT **Jaeger-LeCoultre** Master Ultra Thin Tourbillon watch £49,500 and Master Ultra Thin £5,600; *OPPOSITE PAGE* Clive Owen wearing **Jaeger-LeCoultre** Master Grande Tradition Tourbillon Cylindrique à Quantième Perpétuel £102,000

Owen seems genuinely unaffected by fame, perhaps because, instead of frequenting A-list haunts, his downtime is spent "hanging out at home" with his family. He also binge-watches football. "I think I watched every single game of the World Cup," he admits, "although during the group stages that meant I was seeing up to three matches a day, which is probably a bit excessive." He also finds time to indulge his first love. "I still watch a lot of plays and I see a lot of movies," he says. "The last one that really impressed me was a Swedish film called *We Are the Best!* directed by Lukas Moodysson. It's about three 13-year-old schoolgirls who start a punk band. It was fantastic. I took my girls to see it, but I loved it so much I went back a week later and watched it again."

While Owen's younger daughter is into dance, his eldest has inherited the acting gene. "As long as she's in it for the right reasons then I'm very happy to support her in her chosen career," he says. "I recently took her to watch a play at RADA, which was the first time I'd been back in a very long time, and there were all these young people who were fantastic actors and incredibly passionate. Hopefully that showed her you have to be interested in the craft of acting and really be in it for the love of it." Perhaps a slightly redundant lesson with the ideal role model so close to home. ■

Available from The Fine Watch Room, Ground Floor

Clive Owen Lorenzo Agius

"It probably comes from having a theatre background, but if a role comes up and I'm intrigued by it, I'll give it a go. I've never been bored"

Diane Kruger for H.Stern

H.Stern

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Counting the MINUTES

Featuring the ultimate, mellifluous single complication, minute-repeater watches enjoy an unparalleled allure

PHOTOGRAPHER TED HUMBLE-SMITH

Stylist Becky Branch

CLOCKWISE FROM TOP LEFT **Jaeger-LeCoultre** Reverso Grande Complication £219,000; **Audemars Piguet** Openworked Minute Repeater £330,300; **IWC** Portuguese Minute Repeater in 18kt red gold £65,900

Available from The Fine Watch Room, Ground Floor

Air TIME

Earn your fashion stripes with the latest takes on pilots' watches – modern-day interpretations of vintage pieces



Navitimer 01 Panamerican

As marriages between aviation and watchmaking go, Breitling's is rock steady. It began in 1935, when the brand supplied civilian and military planes with the first on-board chronographs. In 1952, a slide rule was added to the bezel of the chronograph models for use by pilots, and the Navitimer was born. Today, the Navitimer Panamerican, originally designed with a black dial, is being launched in bronze. The watch is limited to just 1,000 pieces. **£6,670**



PILOT'S WATCH CHRONOGRAPH EDITION JU-AIR

Such is IWC's love for the 1939 Junkers JU-52 aircraft, the Swiss watchmaker has been helping restore the vintage planes for 20 years. To celebrate this fact, IWC has launched the Pilot's Watch Chronograph Edition Ju-Air. The collection – limited to 500 pieces – is inspired by cockpit instruments; the watch is fitted with IWC's 89365 calibre, and on the case back is an engraving of a JU-52. **£8,850**



TWENTY-FOUR HOURS SINGLE PUSH-PIECE CHRONOGRAPH

With a heritage rich enough to warrant an entire museum, it's little wonder that Swiss watchmaker Longines likes to dip into its archives for inspiration. Recently, this resulted in the creation of the Twenty-Four Hours Single Push-Piece Chronograph. Part of the brand's Heritage Collection, the timepiece is a reissue of a 1950s pilot's watch. The 47.5mm dial is the same dimension as the original model, and the case back is decorated with the brand's original hourglass logo. The watch houses Longines' exclusive L789 self-winding mechanical movement. **£2,750**

Oyster Perpetual Sky-Dweller

For those more familiar with airline menus than the contents of their own refrigerator, this one is for you. Rolex's Oyster Perpetual Sky-Dweller is a feat of complications made simple for the busy traveller. The timepiece features a dual time zone – a main dial caters for your current location; a secondary 24-hour dial keeps track of your alternative zone. Meanwhile, the patented – and intelligent – Saros annual calendar does all the timekeeping for you, by telling 30- and 31-day months apart. **£25,400**





Pilot Type 20 Extra Special Automatic

When Georges Favre-Jacot called his watch manufacture Zenith, he was making a statement: the company would make timepieces of the highest quality and precision – in 2012, a Zenith even went into space. Slightly closer to terra firma is the Pilot collection; the latest model, the Type 20 Extra Special Automatic, is inspired by instruments from the early days of aviation. It's powered by Zenith's 3000 automatic movement and has a 42-hour power reserve. **£6,000**



Boeing series

It's the stuff of watch-designer dreams: access to aviation materials and manufacturing technology never before used in horology. So it was that Boeing opened its doors to Bremont, resulting in the Bremont Boeing Model 1 and Model 247. Both are available in anti-corrosive Custom 465 stainless steel or super-strong aviation-grade Ti-64 titanium; the 247 (*above*) is the collection's first chronograph. **Model 1, £3,595 and Model 247, £4,495**

Available from The Fine Watch Room, Ground Floor



ONE ADJUSTMENT EVERY 100 YEARS.
THE KIND OF COMPLICATION THAT MAKES LIFE EASIER.



Master Grande Tradition Tourbillon Cylindrique à Quantième Perpétuel Jubilee. Limited series of 180. Jaeger-LeCoultre Calibre 985.

The all-mechanical programming of the perpetual calendar means the next time this watch needs adjustment will be at the turn of the century in 2100. To ensure its perfect precision throughout the many years to come, Jaeger-LeCoultre has equipped this model with a flying tourbillon featuring a cylindrical balance-spring. The oscillating weight is finely engraved with a gold medal received in 1889 – a symbol of the pioneering spirit that has been driving the Inventors of the Vallée de Joux for over 180 years.

JAEGER-LECOULTRE

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The Harrods Princess

The Harrods Princess is a diamond and emerald bespoke timepiece made by Backes & Strauss, the world's oldest diamond company, for Harrods London. It is set with Ideal-Cut diamonds and Gemfields' responsibly sourced emeralds.

The Fine Watch Room, Ground Floor

In the ZONE

Steeped in horology history, Vacheron Constantin has created a movement to reflect the 21st century's reworked time zones

BY SIMON DE BURTON



Most watch brands are proud of their heritage, but none can lay claim to such an unbroken history as Vacheron Constantin. The venerable Swiss brand has been in continuous production for longer than any other manufacture, having been founded in Geneva (where it remains today) in 1755.

Perhaps because of this heritage, Vacheron Constantin has long enjoyed a loyal following among the horological cognoscenti and social elite, numbering kings, queens, emperors and presidents among its customers. Its watches have been owned by Dwight Eisenhower, King Farouk and Emperor Akihito, as well as Hollywood stars including Ingrid Bergman, Marlon Brando and Nicole Kidman. During the 1980s, Sheikh Yamani of Saudi Arabia decided he liked the watchmaker's work so much that he bought the entire company (which is now owned by the Richemont group).

As with all the best success stories, though, the firm's roots can be traced to humble beginnings. After completing an apprenticeship, weaver's son Jean-Marc Vacheron spent three years as a journeyman employee of a qualified watchmaker before founding his own workshop in the city's Saint Gervais neighbourhood in 1755. The business was taken over by his son Abraham in 1785, who grew it by supplying watches to the cream of European aristocracy and steered it through the French Revolution before passing it to his own son, Jacques Barthélémi.

With Europe ravaged by war, and trade routes disrupted, many watchmakers ceased production – but the resolute young Vacheron refused to be defeated, even resorting to selling fabric and cherry brandy to his dwindling band of customers to maintain cash flow. The end of the Napoleonic era marked a turning point when flamboyant aesthete François Constantin joined the business as a travelling salesman. Over 30 years, Constantin established the company's name far and wide, and the firm came to employ some of the finest craftsmen in the Swiss watchmaking industry.

In 1839, Vacheron Constantin, as the business was now named, took the significant step of hiring Georges-Auguste Leschot, an inventive and skilled watchmaker who proved to be the cornerstone of the company's success by designing a range of machines to manufacture watch parts mechanically at high levels of precision. This mechanisation gave Vacheron Constantin an edge over its rivals because the machined parts were accurate, interchangeable and competitively priced (although it was a rule that every component be hand-finished to ensure the superlative quality of the movement and decoration, a precedent which remains today).

By the mid-1860s both Jacques Barthélémi Vacheron and François Constantin had died, leaving the business to be run by a series of heirs who maintained the tradition of creating superbly beautiful and, in many cases, spectacularly complicated watches. The combination was encapsulated in the Maltese cross symbol, which Vacheron Constantin adopted as its logo in 1880. The design was derived from a movement component called a winding tension brake that was once found on the mainsprings of the finest watches.

The first Vacheron Constantin wristwatches were produced in 1889 and, following the end of the Great War and the buoyant mood of the Roaring Twenties, it ▶

FROM TOP
Vacheron Constantin's manufacturing facility on the Quai de l'Ile, Geneva, opened in 1875;
Vacheron Constantin Traditionnelle World Time Watch £37,400

"The World Time is the only mechanical watch that allows for the recent increase in time zones, from 24 to 37"

became the brand of choice for royalty and celebrity alike, who flocked to the Vacheron Constantin boutique on Geneva's Quai des Moulins. The era also marked the start of a highly innovative period in design at Vacheron Constantin: the manufacture produced the first hunting-cased wristwatch; its first jumping-hour wristwatches for the jeweller Gubelin; the first single-button wrist chronographs; and, in 1955, the world's slimmest mechanical movement, measuring just 1.64mm in height.

Today, a dedication to finish, mechanical excellence and innovation remains the house's trademark – a fact demonstrated in 2005 when the firm produced a collection of extraordinary timepieces to mark its quarter millennium of watchmaking. The series included the Tour de l'Ile watch, which featured two dials, 16 complications – a record at the time – and 834 components; and the Saint Gervais tourbillon regulator, which was the first wristwatch to have a 250-hour power reserve.

The first examples of these extra-special watches were included among 250 Vacheron Constantin pieces in a theme sale staged by auction house Antiquorum to mark the anniversary – an event that raised more than 18 million Swiss francs, 3 million of which was accounted for by a remarkable Vacheron Constantin pocket watch once owned by King Fouad I of Egypt.

It has been the consistent ability to produce watches of such exceptional quality and craftsmanship that, since 1901, has allowed Vacheron Constantin timepieces to carry the coveted Poinçon de Genève, or Geneva Seal, a hallmark created in 1886 to preserve the skills of Genevoise watchmakers. The seal is only awarded to timepieces that meet exacting criteria, which encompass everything from the aesthetic of a completed movement to the finish of its individual components.

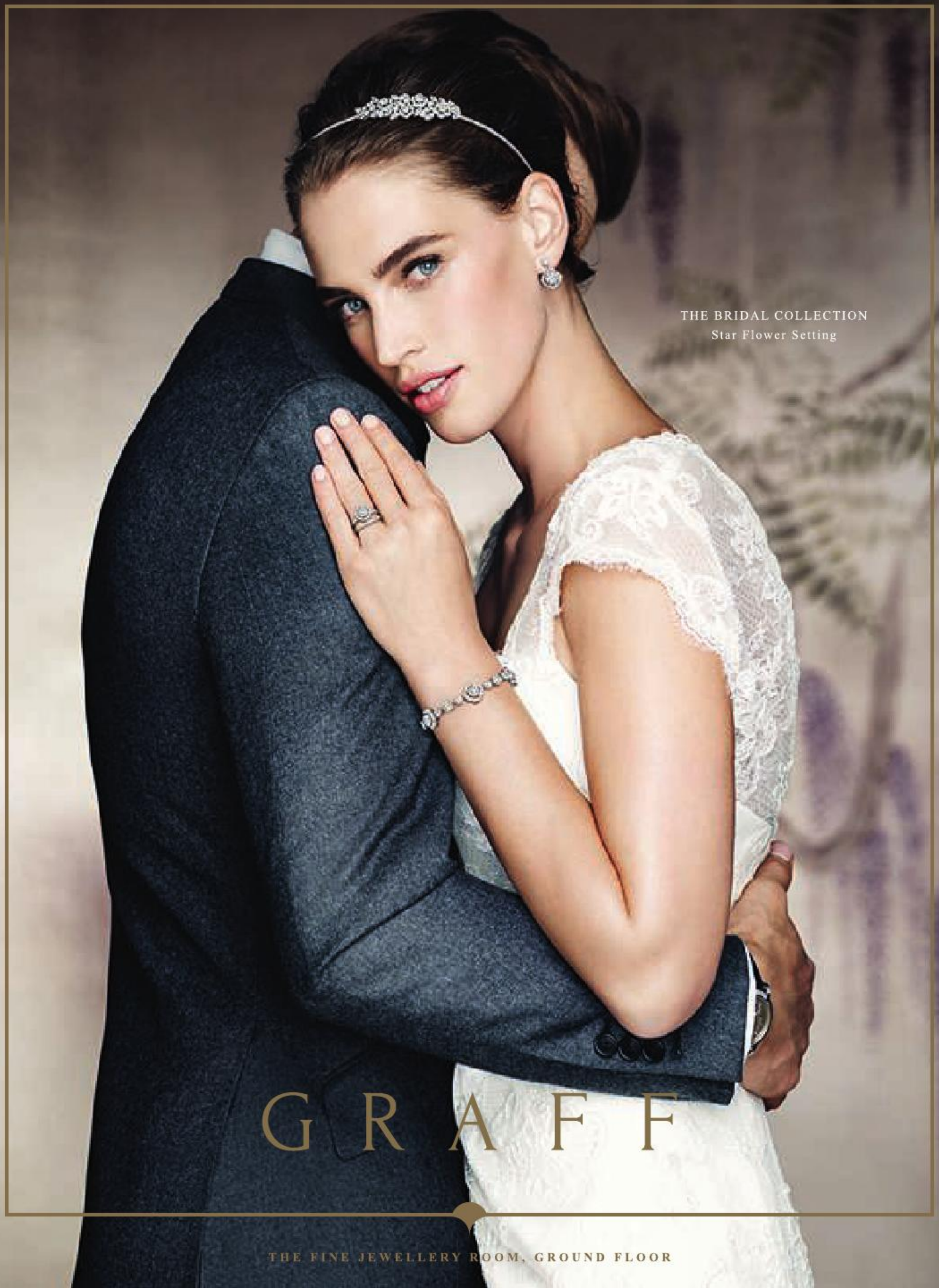
Its presence on a watch is a sign that it is an horological work of art. Indeed "art" is rather apt, given the Vacheron Constantin collection Métiers d'Art, which employs some remarkable materials and techniques. The line has decorated dials using the ancient Japanese technique of *maki-e* lacquer, exquisite enamel work, intricate marquetry and – perhaps most skilfully of all – openworking, which sees the dial pared down to reveal the highly finished movement behind it. And it is for its movements that Vacheron Constantin has become most revered. Legendary for creating elegantly slim dress watches, it has held records for its ultra-thin movements for almost 60 years. Its skill in manufacturing complicated mechanisms such as tourbillons, minute repeaters and chronographs is exceptional.

A particular example of Vacheron Constantin's movement mastery can be seen in the World Time model, the only mechanical watch on the market that allows for the relatively recent increase in the number of time zones, from the original 24 to the current 37. To create it, Vacheron's watchmakers designed a new, patented movement which operates behind an equally extraordinary three-part dial. There is the principal, metal dial featuring a Lambert projection world map; a metal chapter ring with applied gold hour markers; and a particularly ingenious central sapphire dial, half of which is tinted and half clear. As it revolves, the tinted section corresponds to locations where it is night-time and the clear section shows where it is daytime. All indications are adjusted via the crown by choosing a reference time and aligning it with the black triangle at six o'clock, thus synchronising the 24-hour disc with all 37 time zones simultaneously. Such comprehensive coverage could see it portrayed as the ultimate watch – it does, after all, afford its wearer all the time in the world. ■



CLOCKWISE FROM TOP The Vacheron Constantin atelier in Vallée de Joux; individual, intricate craftsmanship; **Vacheron Constantin** Malte watch £19,050 and Traditionnelle 14-Day Tourbillon watch £207,900. **Available from The Fine Watch Room, Ground Floor**

Simon de Burton is a contributing editor to the Financial Times' How To Spend It *magazine*


THE BRIDAL COLLECTION
Star Flower Setting
GRAFF
THE FINE JEWELLERY ROOM, GROUND FLOOR

Life in the FAST LANE

Designed to be hard-working and hard-wearing, Tudor watches are back in the UK. This time the focus is on sleek, motorsport-inspired models

BY LEWIS FIRTH

It's 1955 and the Monaco International Trophy for motorcycles is under way: 1,000 miles of rough Alpine roads. Tudor's prime wristwatch of that era, the Oyster Prince, unflinchingly wards off the route's extremities. Such toughness is in keeping with its unorthodox marketing strategies aimed at the most dapper of chaps. Tudor's muscular construction and pronounced graphic style are to become its calling card.

The brand, which is celebrating its return to the UK after a 12-year absence, was originally the vision of Rolex Founder Hans Wilsdorf. But it was watch dealer (and maker) Veuve de Philippe Hüther who launched the label in 1926, selling only in Australia. A decade later, Wilsdorf acquired the company back from Hüther, renaming it Montres Tudor S.A. in 1946 and making its watches available around the world. Tudor employed the methods and mechanics of its respected parent, but was pitched at a lower price point. "For some years now, I have been considering the idea of making a watch that our agents could sell at a more modest price than our Rolex watches, and yet one that would attain the standard of dependability for which Rolex is famous," Wilsdorf said in 1946.

It was Wilsdorf's quest for the broadest horological range, allied to an unconventional approach to marketing, that gave Tudor its edge. The Tudor Oyster Prince was released in 1952. Its significance was evident in its promotion, which stood apart from "Here's our product, buy it now!" hard-sell advertisements; instead, Oyster Prince ads explained the watch's features and emphasised its durability, reliability and strength. Paired with a picture of a riveter, one ad asked, "How many self-winding watches would stand up to excessive vibration? Few, indeed!" The Tudor brand, tested on the wrists of pneumatic-drill operators, slowly became synonymous with robustness. It was a game-changer.

Nearly six decades later, this practicality remains, but with an added shot of prestige. In 2011, Tudor became the official Timing Partner for Ducati Motorsports, a relationship that was renewed last year. Tudor released the Fastrider Black Shield chronograph to honour the event. The watch reflects the two brands' shared ideals – performance and originality – with its red and matt-black colour scheme and mechanical self-winding chronograph. True to form, Tudor took a different route in its promotion, customising a Ducati Diavel Carbon motorcycle.

The same year, Tudor became the official Timing Partner of the Fédération Internationale de l'Automobile World Endurance Championship, and launched the Grantour Chrono Fly-Back to mark the partnership. It was a reflection of its technically superior chronographs – a complication Tudor had been engineering for decades – and an apt choice for an event whose emphasis is on performance.

Then there's the Advisor. Launched in 1957, it was Tudor's first alarm wristwatch. Relaunched in 2011 and redesigned two years later, the Tudor Heritage Advisor harks back to its history with a contemporary approach: an increased case diameter – from 34mm to 42mm – to suit today's tastes, and a two-tone dial in shades of velvety black. A power-driven style for power players. ■

Available from The Fine Watch Room, Ground Floor











TOP RIGHT Watch assembly in the Tudor atelier; *ABOVE* An advertisement for the **Tudor** Oyster Prince from 1955; **Tudor** Fastrider Black Shield £3,370; a customised Ducati Diavel Carbon motorcycle

FABERGÉ



ROCOCO COLLECTION

THE FINE JEWELLERY ROOM, GROUND FLOOR

MUST-HAVES

FROM TOP **Panerai** Luminor Marina 8 Days Titanio £5,500; **Richard Mille** RM 11-02, £116,500; **Hublot** Unico Titanium Diamonds £19,000; **DeWitt** Skeleton Tourbillon £96,000; **Omega** Spacemaster Z-33, £4,170

Available from The Fine Watch Room, Ground Floor

Walking on WATER

Light in weight, but heavy on accoutrements; is there anything these titanium watches can't do?

PHOTOGRAPHER TED HUMBLE-SMITH

Stylist Becky Branch


MIKIMOTO
THE ORIGINATOR OF CULTURED PEARLS. SINCE 1893.
THE FINE JEWELLERY ROOM, GROUND FLOOR

Finishing TOUCHES

Dressing for an occasion, nothing makes more of a statement than classic styling paired with intricate innovation



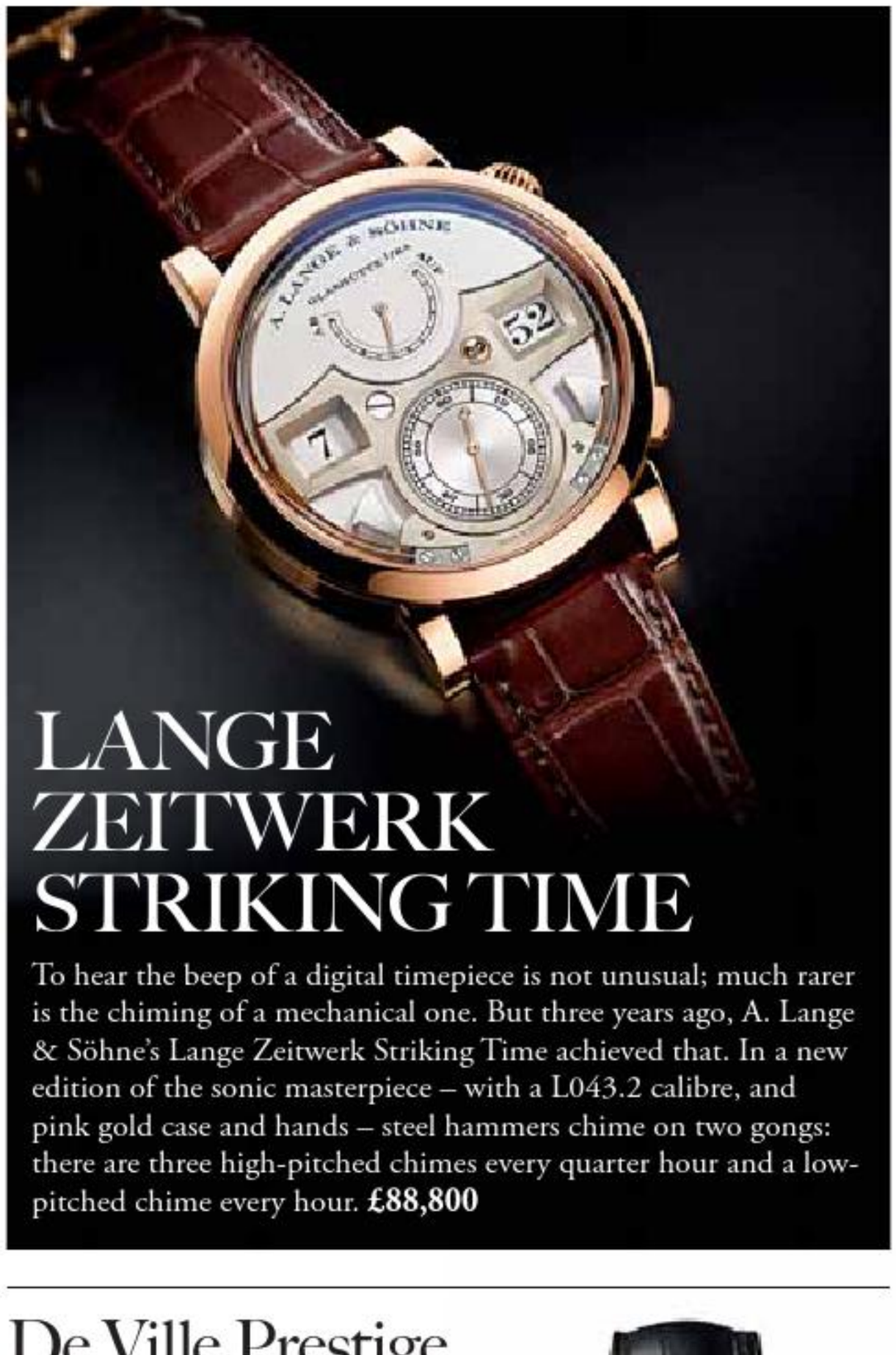
CELLINI DATE

Something of a renaissance has been going on at Rolex HQ. But reimagining the past and making it relevant for today is rarely as well executed as it has been in the brand's new Cellini collection. Horological heritage combined with purpose-driven modern design has resulted in timepieces that are contemporary classics. One model (*above*), in the Date range, features the Manufacture Rolex self-winding mechanical movement, a 39mm silver guilloché dial, an 18kt Everose gold case and 18kt pink gold hour markers and hands. **£11,900**



5377 Classique Tourbillon

Serious innovation has kept Breguet at the forefront of luxury watchmaking for 239 years, and the watchmaker has now made its world-famous tourbillon even more streamlined. The 5377 Classique Tourbillon extra-thin automatic incorporates Breguet's new calibre 581DR movement, and is available in platinum or 18kt rose gold. **£117,100**



LANGE ZEITWERK STRIKING TIME

To hear the beep of a digital timepiece is not unusual; much rarer is the chiming of a mechanical one. But three years ago, A. Lange & Söhne's Lange Zeitwerk Striking Time achieved that. In a new edition of the sonic masterpiece – with a L043.2 calibre, and pink gold case and hands – steel hammers chime on two gongs: there are three high-pitched chimes every quarter hour and a low-pitched chime every hour. **£88,800**

De Ville Prestige Co-Axial Power Reserve

As the first practical new escapement for 250 years, Omega's Co-Axial was momentous when it was launched in 1999. Eight years later, new Co-Axial calibres introduced enhanced precision, offering less friction, an energy-efficient mechanism that improved chronometric performance, and greater shock resistance. Now, the De Ville Prestige Co-Axial Power Reserve has been added to the collection, with a stainless-steel case and black leather strap. **£2,280**





RM 63-01 Dizzy Hands

Redefining boundaries is what Richard Mille does best; now the brand has gone so far as to create a watch that actually helps you *forget* the time. The RM 63-01 Dizzy Hands (with a new movement in the CRMA3 calibre) has a pusher at the centre of its crown that moves the dial and hour hand in different directions, momentarily suspending time; another push gets you back to the current hour and minute. Magic. **£89,500**



Grande Seconde Quantième Ivory Enamel

Artisan watchmakers toiling away in little workshops may seem like a horological fairy tale, but that's how Jaquet Droz began in 1738 – and after a rebirth in 2000, the dynasty is going strong. The new Grande Seconde Quantième Ivory Enamel is an updated edition of the 2011 model, with improved accuracy due to a silicon balance spring in the movement that withstands shock as well as changes in temperature and pressure. **From £14,600**

Available from The Fine Watch Room, Ground Floor

THEO FENNELL



© THEO FENNELL PLC COPYRIGHT

THE FINE JEWELLERY ROOM, GROUND FLOOR

Different STROKES

Since 1735, Blancpain has been producing trailblazing timepieces that innovate and intrigue

BY MIKE PEAKE

Throughout the year, watchmaking aficionados arrive at Geneva's bustling international airport ready to make the hour's drive into the mountains north of the city. They come in search of a place called the Vallée de Joux – and once they've passed a thousand fir trees and as many softly mooing cows, they find it. Only then can their journey into the history of haute horlogerie begin.

The manufacture of intricate Swiss timepieces has been at the heart of this remote little valley for almost 300 years and, at a glance, its continued existence as a watchmaking mecca seems something of an anomaly – a marketing trick, perhaps, to beguile a public entranced by "artisan craftsmanship" and "timeless provenance". Except for the fact that here in the Vallée de Joux, this is exactly what the pilgrims find – an unbroken tradition of excellence in the field of haute horlogerie: watchmaking that simply never went away.

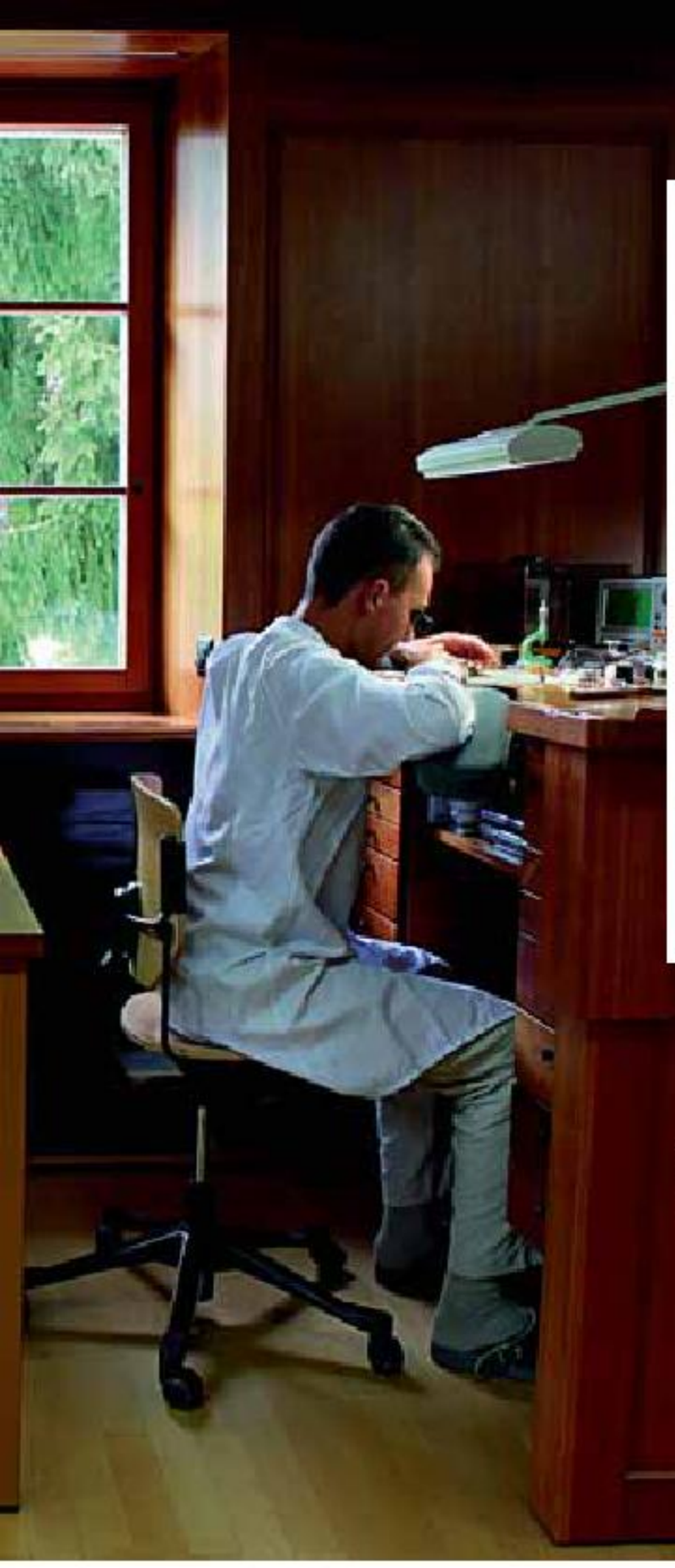
The Blancpain manufacture in the tiny village of Le Brassus looks at a glance like an old family home rather than a factory – indeed, it used to be a farmhouse. Only 50 people work in this part of the operation, and their goal is to create some of the world's finest grand complication watches. A timepiece might take six weeks to complete, but no one minds if it ends up taking seven. These craftsmen are skilled artists, and their minute repeaters, tourbillons, carrousels (a Blancpain speciality) and other minuscule mechanical masterpieces come to life slowly without the need for a finger-tapping supervisor. Around 700 of their colleagues work on the rest of the Swiss company's collections at a larger site nearby – but even here it's hardly production on an industrial scale. Blancpain's timepieces are made in an unhurried manner by expert craftsmen right here in a picturesque valley known for just one thing since the 18th century. As heritage goes, it's a good one.

The Blancpain story actually begins on a different stop on the watch connoisseur's trail: Villeret in the Swiss Jura. There, in the early 18th century, a teacher named Jehan-Jacques Blancpain turned his attentions to watchmaking, and in 1735, Blancpain – based in a workshop on the second floor of a farmhouse that still stands today – was listed as a watchmaker in the local registry.

By the latter part of the century, Jehan-Jacques' grandson, David-Louis Blancpain, was broadening the



CLOCKWISE FROM ABOVE LEFT **Blancpain** Fifty Fathoms Bathyscaphe Flyback Chronograph £10,300; Villeret 8 Jours £13,510; Close-up of a case back; Creating a minuscule masterpiece





company's horizons by taking Blancpain pieces to commercial centres beyond the Swiss borders. Even when the Napoleonic wars disrupted the business – with members of the clan conscripted to fight – the brand continued as a family-run venture, and prospered.

By the mid-1800s, under Emile Blancpain, it was the most successful watchmaking brand in Villeret. Fortune, however, held a number of wild cards up her sleeve. The first came in 1932, when Frédéric-Emile Blancpain – under whose tenure Blancpain had introduced the world's first automatic winding wristwatch – passed away without a male heir to continue the family business. To the relief of his daughter, Nellie, Blancpain's much-respected factory director, Betty Fiechter, teamed up with her sales director, André Léal, to buy the company, and made a promise to follow and respect its traditions.

In 1950, Betty Fiechter was joined by her nephew, Jean-Jacques Fiechter. Their string of triumphs included the world's first modern diving watch. The Fifty Fathoms was developed for the French Navy, whose combat divers needed a timepiece that could withstand the conditions of their underwater work, and today the collection exemplifies Blancpain at its most rugged and sporty. Among the newer models, the Fifty Fathoms Bathyscaphe Flyback Chronograph proved a particular hit at this year's Baselworld trade show, thanks to a new movement beating at a rate of 36,000 vibrations per hour, and its

MAIN IMAGE Skilled watchmakers at work in the Le Brassus manufacture; *ABOVE, FROM TOP* The intricate art of watchmaking; Three jewel-set watches from Blancpain's Ladybird collection for women

"A timepiece might take six weeks to complete, but no one minds if it ends up taking seven"

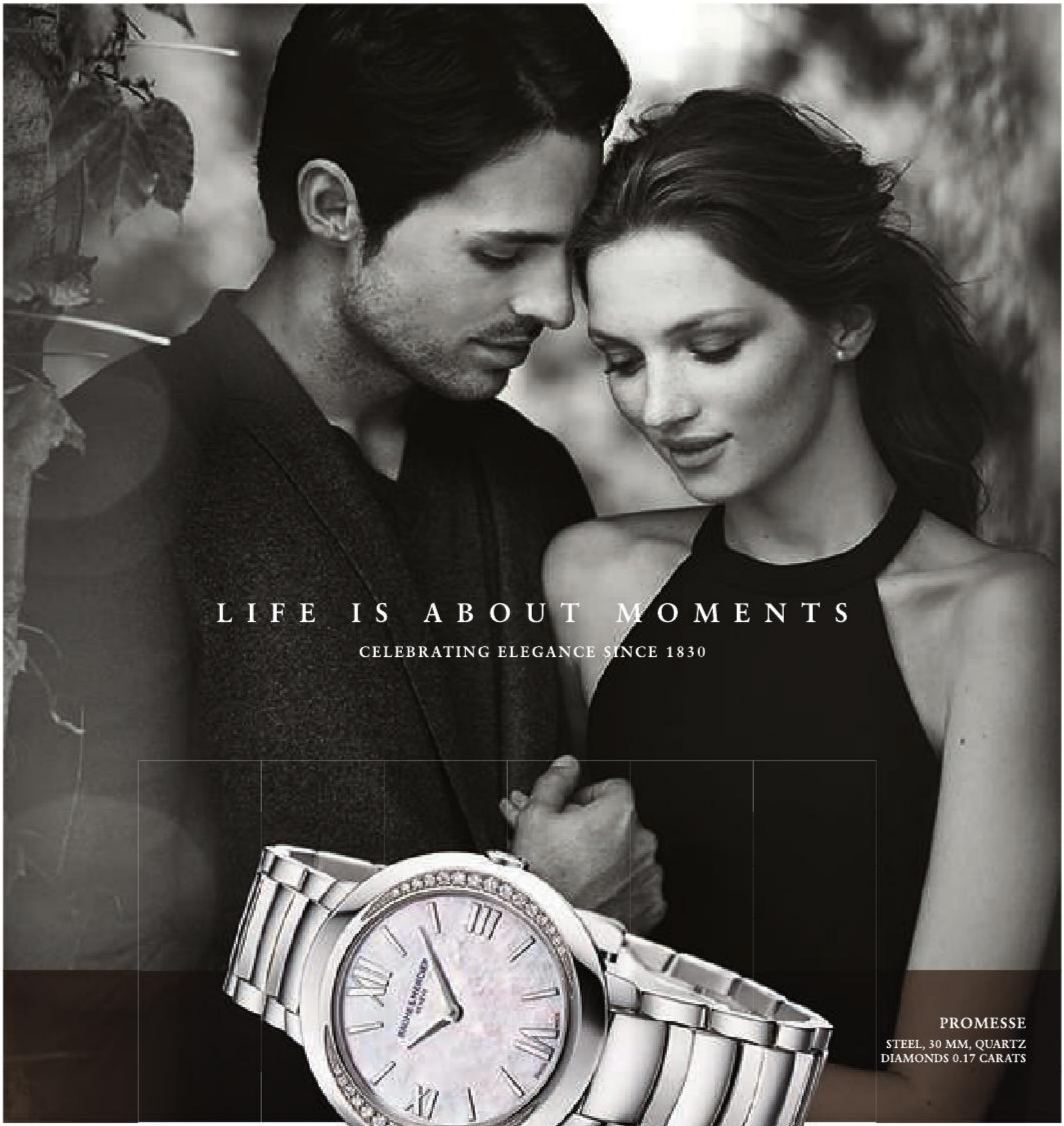
head-turning looks. With global demand for the brand's timepieces growing rapidly into the 1960s, Betty Fiechter decided that Blancpain should join the well-established Société Suisse pour l'Industrie Horlogère (SSIH), and sales skyrocketed. But fate wasn't done with the brand just yet.

Much has been written about the quartz crisis of the 1970s, which severely dented global demand for mechanical watches – and Blancpain shared the industry's pain. With mounting debts, in 1983 SSIH sold the Blancpain name to a partnership comprising established Swiss movement manufacturers Frédéric Piguet and SSIH employee Jean-Claude Biver (who went on to become something of an industry legend, and the CEO of Hublot). It was a match made in heaven. Setting up in Le Brassus in 1983, they focused on innovation and luxury, and helped steer the brand into the uppermost echelons of haute horlogerie.

Upon its launch in 1991, Blancpain's exceptional Grande Complication 1735, of which just 30 pieces were created, was considered the most complicated watch the world had ever seen. Featuring a minute repeater, tourbillon, perpetual calendar, moon-phase indicator and split-second chronograph, it was a bold statement from a brand at the top of its game. When the partnership sold Blancpain back to SSIH a decade after buying it (SSIH had since gone on to form part of The Swatch Group), the asking price is reputed to have been more than a thousand times what they had paid for it.

The last decade has been just as remarkable for Blancpain, with no fewer than 25 new calibres introduced in the past five years alone. Today there is a Blancpain collection to suit all comers: Fifty Fathoms; the multifaceted Villeret range; the motorsport-inspired L-Evolution; the technically superior Le Brassus; a range called Léman, created with the adventurous traveller in mind; and a powerful but feminine Women collection, every piece of which is quartz-free. For serious collectors, the company goes a step further, with engraving options (think miniature portraits on automatic rotors), ultra-rare one-offs such as intricately detailed cityscapes, and, for true connoisseurs, the ultimate in personalisation on Blancpain's remarkable Minute Repeater watches: engraved and enamelled scenes on the case back, parts of which move when the watch chimes. They are playful, exclusive and artistic – proof, perhaps, of how this ever-innovative, venerable Swiss brand likes to do things just a little bit differently. ■

Mike Peake writes for The Telegraph, The Sunday Times *and* The Mail on Sunday



BAUME & MERCIER

MAISON D'HORLOGERIE GENEVE 1830

THE FINE WATCH ROOM, GROUND FLOOR



MONTBLANC
StarWalker Extreme Steel

Innovative and apposite, the StarWalker Extreme Steel line includes a fountain and ballpoint pen, both in stainless steel with inlays plated with PVD – a highly resilient material developed for use in the aerospace and automotive industries. Alongside these is the ScreenWriter, a first for the brand. Its interchangeable silicon disc, fineliner and rollerball refills mean it can be used on both touchscreens and paper. **StarWalker Extreme Steel fountain pen £835**

DESIGN STATEMENT

Technically and visually groundbreaking, the raw materials of these writing instruments will make an impact before you even think about putting pen to paper

BY LEWIS FIRTH / PHOTOGRAPHER ARTHUR WOODCROFT





S.T. DUPONT
Armors of Tomorrow

Inspired by futuristic military armour, the Armors of Tomorrow pens, lighters and cuff links have been in development for three years. The collection uses Ceramium ACT, a ceramic and aluminium alloy that's highly scratch resistant and 40 per cent lighter than standard S.T. Dupont materials. The sophisticated guilloché and brushed black finish signifies a modern direction for the heritage Parisian brand. **Armors of Tomorrow fountain pen £775**

CHOPARD
Classic Racing

Striking a balance between contemporary and traditional design, Chopard's Classic Racing rollerball focuses on the motifs of automotive design. The trim and cap, finished in rose gold, are stylishly complemented by the instrument's black, streamlined rubber barrel. A distinct tyre-tread pattern is distinguishable on the latter, creating a subtle and elegant aesthetic for a brand for whom quality and opulence have become watchwords. **Classic Racing rollerball pen £415**

CARAN D'ACHE
1010 Chrono Sport

Chronographs and motorsport go hand in hand, with the former traditionally supporting the latter; the 1010 Chrono Sport is influenced by the aesthetics of both. Gears are depicted on the body, while luminescent hour markers – typically seen on watch bezels – are visible on the ring. In addition, the black lacquer finishing evokes streamlined racing bodies, and the rose gold provides an opulent conclusion to the limited-edition piece. **1010 Chrono Sport rose gold rollerball pen £60,000**



GRAF VON FABER-CASTELL
Pen of the Year 2014

The restored Agate Pavilion in St Petersburg's Catherine Palace – built for Catherine the Great in the late 18th century – is the inspiration for Graf von Faber-Castell's 2014 signature creation. The spectacular Agate apartments are replete with dark red jasper flecked with white – elegantly translated onto the Pen of the Year, which houses six jasper stones in its barrel. Available as a fountain or ballpoint pen, it comes in 24kt gold or platinum plating. **Pen of the Year 2014 limited-edition rollerball pen £2,750**



S.T. DUPONT
Elysée

Supplier to the Elysée Palace, the seat of French government, S.T. Dupont has created the Elysée pen, with a solid brass body, a hand-polished 14kt gold nib and exemplary weight distribution. Skilled craftsmen shape each pen via 150 separate processes, and then complete 200 quality checks. Finishes in alligator, mother-of-pearl, wenge or lizard ensure the premium collection has a rugged but elegant personality. **Elysée mother-of-pearl fountain pen, £1,250**



CARAN D'ACHE
Caelograph

Calligraphy and astronomy meet in Caran d'Ache's Caelograph – a reference to "writing in the sky". The pen marries creativity with technical expertise to display star positions at any time or date via a series of circular dials. Constellations come to life in midnight-blue Chinese lacquer impregnated with silvered particles, adding stellar depth to the 51 constellations and 353 stars incorporated within the ingenious mechanism. **Caran d'Ache Caelograph Alpha platinum fountain pen £3,700**

Available from The Fine Writing Room, Second Floor

1954

60 YEARS OF CONTINUOUS INSPIRATION IN THE PURSUIT OF TECHNICAL PERFECTION

Heritage Black Bay is the direct descendant of Tudor's technical success in Greenland on the wrists of Royal Navy sailors. 60 years later, the Black Bay is ready to stand as its own legend.

TUDOR HERITAGE BLACK BAY
Self-winding mechanical movement, waterproof to 200 m, steel case 41 mm.

The Fine Watch Room, Ground Floor

TUDOR

WATCH YOUR STYLE

Amrapali

JAIPUR

The Fine Jewellery Room, Harrods

FROM TOP **Piaget** Limelight Rose Passion white gold, diamond and emerald earrings, price on request; **Graff** emerald and diamond ring, price on request; **Boodles** Emerald Greenfire ring, price on request; **Amrapali** 18kt gold, diamond and emerald earrings £11,500; **Fabergé** Devotion cabochon emerald ring, price on request

Available from The Fine Jewellery Room, Ground Floor

Green FINGERS

Or ears. Or even both. For making a statement, an emerald has a certain edge. Why stop at one?

PHOTOGRAPHER CHRIS TURNER

Stylist Emily Sellers

AARON BASHA



The Fine Jewellery Room, Ground Floor

Gold standard

The ethical-jewellery collaboration between Chopard and Eco-Age is raising the bar for haute joaillerie

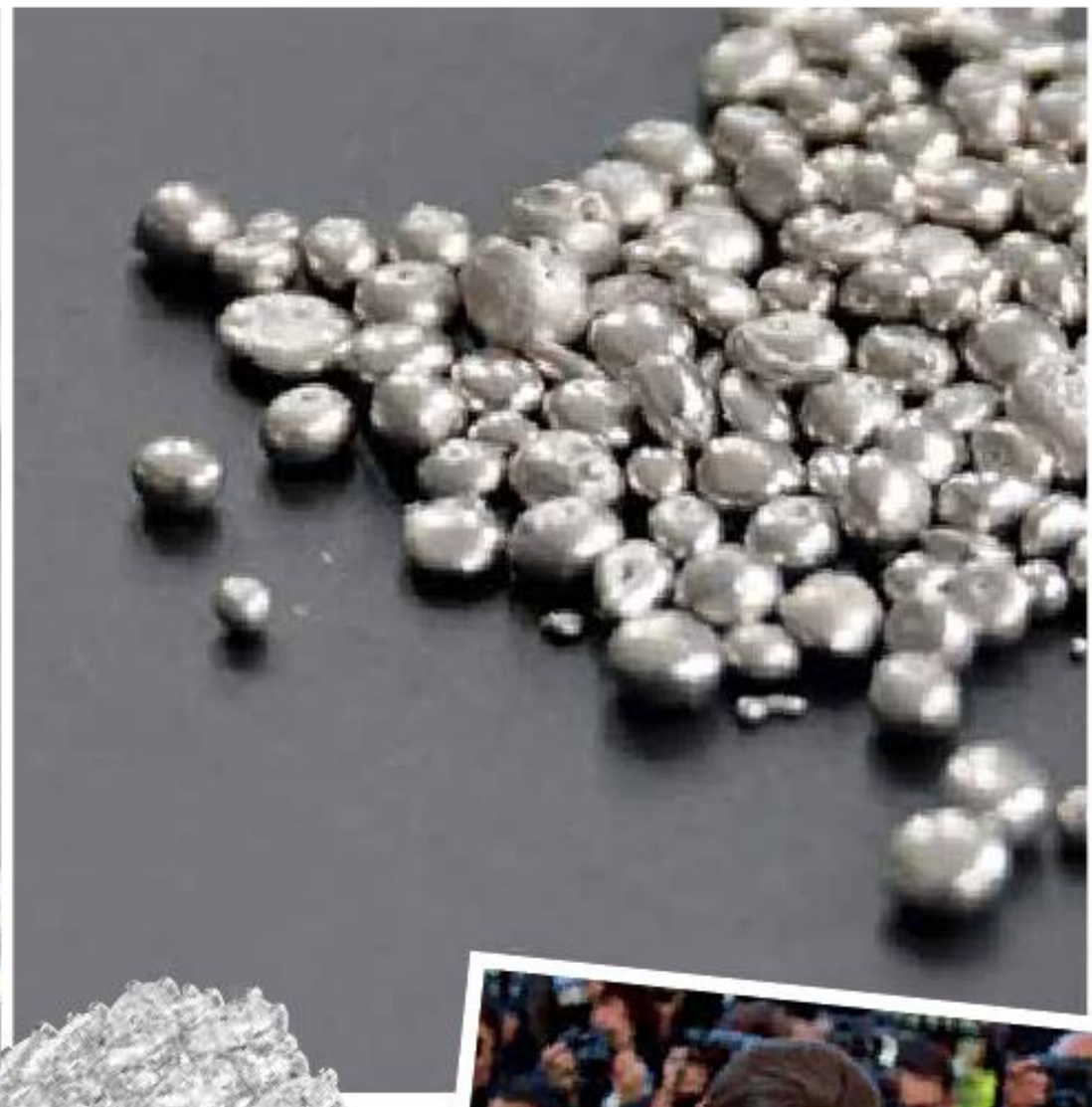
BY EMMA CRICHTON-MILLER
PHOTOGRAPHER BENJAMIN MCMAHON

Livia Firth is sitting in a sunlit room having her make-up applied for our photo shoot. Under the deft hands of the make-up artist, her warm brown eyes and high cheekbones are accentuated, as well as her strong, determined chin. Revealed are both the beauty and the strength of character that have made Mrs Firth far more than just a glamorous adornment to her actor husband Colin. For these are the offices of the brand consultancy Eco-Age, which Firth set up in 2007, and of which she is the driving force and Creative Director.

The company's core business is in inspiring major brands to embark on more sustainable and ethical business practices, in a way that, far from being merely worthy, adds to their allure. A shining example of this is its collaboration with high-jewellery brand Chopard and the resulting Green Carpet Collection.

Intricate, lacy wrist cuffs, elegant rings and delicate earrings, Chopard's Green Carpet Collection is entirely created from Fairmined gold. This is sourced from a small mine in Colombia with the help of the Alliance for Responsible Mining, a development charity that helps some of the poorest communities in Latin America achieve Fairmined certification. ▶





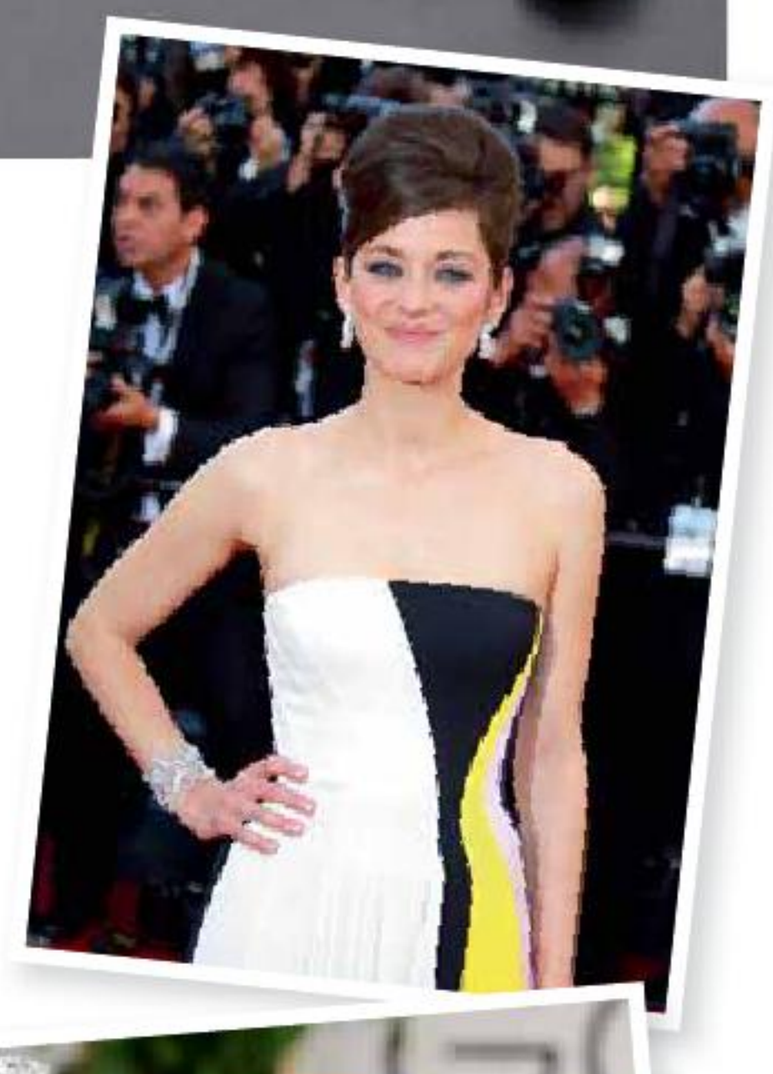
The diamonds, meanwhile, are sourced from the IGC Group, one of the world's oldest diamond firms, and are certified by the Responsible Jewellery Council (RJC) on ethical, social and ecological grounds. As clear of conscience as it is dazzling to the eye, this collection from Chopard is a pioneering attempt to bring the highest standards of ethical scrutiny to haute joaillerie. And, as Firth explains, it all came about through a happy accident.

In 2010, Colin Firth was nominated for a Golden Globe for his role in Tom Ford's *A Single Man*. Invited to numerous awards ceremonies, Livia Firth was challenged by her friend, *The Observer*'s ethical living correspondent Lucy Siegle, to find outfits glamorous enough to withstand the scrutiny of the red carpet but that would also be ethical and sustainable. Together the women experimented with vegetable-dyed silk, pea silk, milk fibres, vintage and repurposing, detailing their adventures in a blog. Firth says triumphantly, "I went to the Oscars that year wearing a dress made out of discarded fabrics, with black motifs falling from my shoulders like flowers, and it was all made with things from the garbage bin." The first "Green Carpet Challenge", the project attracted huge media coverage. As Firth says, "It gave me an opportunity to tell the stories behind the clothes and campaign about something that I really felt passionate about." Within a year, the Green Carpet Challenge had become a much bigger phenomenon, with first Meryl Streep and then other actors competing to appear on red carpets around the world in glamorous garments created from repurposed fabric or old plastic bottles.

It was in 2011 that Firth met Caroline Scheufele, Co-President of Chopard, in Los Angeles. "We were staying in the same hotel and having breakfast together, chatting, when suddenly she said that it would be good to do something with the Green Carpet Challenge," Firth explains. "So I said, 'Where do you source your gold?' And she said, 'From the bank.' And the minute she said it, she looked at me and said, 'Oh my God! Really, I don't know where the gold comes from.'" As Firth observes, "It's not just Chopard – few of the luxury jewellery companies know









THIS PAGE, CLOCKWISE FROM TOP LEFT Sorting ethically sourced diamonds; grains of white gold; Marion Cotillard and Cate Blanchett wearing Chopard's Green Carpet Collection; **Chopard** Green Carpet Collection 18kt Fairmined white gold earrings and ring with RJC-certified diamonds, both prices on request





"The Green Carpet Collection is the beginning of a transformation within the luxury jewellery industry"

where their gold comes from." Firth says that anyone else in Scheufele's position might have been daunted, but Scheufele "is a really strong woman, and is completely unafraid".

Firth quickly set up a partnership between Chopard and the Alliance for Responsible Mining. Although not the first jewellery house to work with Fairmined gold, Chopard was by far the most high-profile. By 2013, it was not just buying Fairmined gold, but actively mentoring and supporting the small local community from which it came.

"It would have been easy for Chopard just to have bought some Fairtrade or Fairmined gold, but instead they did something much more ambitious," Firth explains. "Once you get the Fairmined gold and bring it into the Chopard workshops to be refined, you can't mix it with other gold. So Caroline has had to open a separate channel inside the workshop so that the product is completely pure, which is a huge investment."

Firth acknowledges Scheufele's courage in an industry where lines of supply have long been difficult to trace. "One of the biggest problems for jewellery companies is that they say, 'If we do one collection with ethical gold, what about the rest of the collections? People will ask, are all these others unethical, then?' By contrast, Caroline said, 'Well Rome wasn't built in a day. I want to change but we can't change overnight. But we can start.'" In starting, Scheufele has set an example for the whole industry.

In March, Chopard revealed the first ever watch made from Fairmined gold, the sumptuous L.U.C Tourbillon Qualité Fleurier Fairmined. And in June, Kering, the holding company of Boucheron, Gucci and Alexander McQueen among other brands, announced that it, too, is buying Fairmined gold. Meanwhile, Chopard's Green Carpet Collection has been attracting the limelight in the most glamorous places. Last year, Marion Cotillard, the French actress and eco-champion, stepped onto the red carpet at the Cannes Film Festival wearing a bracelet and matching earrings from the collection. Later in 2013, fellow actress Virginie Ledoyen wore a Green Carpet Collection white gold and 43-carat diamond necklace at the Venice Film Festival; and when Cate Blanchett received her third Golden Globe for Best Actress this year, for her role in *Blue Jasmine*, she wore earrings from the collection. Sealing the jewellery house's association with cinema, the Palme d'Or trophy at this year's Cannes Film Festival – created by festival partner Chopard since 1998 – was made from Fairmined-certified gold.

The Green Carpet Collection is the beginning of a journey – one of transformation, not just within Chopard, but within the luxury business as a whole. Firth says, "I don't think Chopard are going to stop until they have completely turned around. They already had an incredible story of generations of craftsmen, but the gold was not part of the equation. Now the gold is part of the story too." ■

Emma Crichton-Miller writes for the Financial Times' How to Spend It *and for* Apollo *magazine*



CLOCKWISE FROM TOP The art of diamond setting; selecting diamonds; **Chopard** Green Carpet Collection 18kt Fairmined white gold watch and earrings with RJC-certified diamonds, both prices on request. **Available from The Fine Jewellery Room and The Fine Watch Room, Ground Floor**

Hair and make-up Karen Alder

SHAMBALLA JEWELS

Explore the Energy of Creation



KORINE PAVÉ

8.685ct white G/vs diamonds in 18K rose gold

THE FINE JEWELLERY ROOM, GROUND FLOOR

On the ROCKS

A confection of vibrant gems, these cocktail rings have ice-cool appeal

PHOTOGRAPHER CHRIS TURNER

Stylist Emily Sellers

TOP, FROM LEFT **Chopard** Temptations 18kt white gold and diamond ring with aquamarine, price on request; **Piaget** Limelight Couture Précieuse white gold and diamond ring with rubellite £91,000; **Boodles** Gemini pink and white diamond ring, price on request; *BOTTOM, FROM LEFT* **Chaumet** Liens white gold and diamond ring with sapphire, price on request; **Van Cleef & Arpels** Berenice platinum and diamond ring with peridot, price on request

Available from The Fine Jewellery Room, Ground Floor

Animal MAGIC

From panthers to polar bears, creatures provide infinite inspiration for jewellery with a natural twist



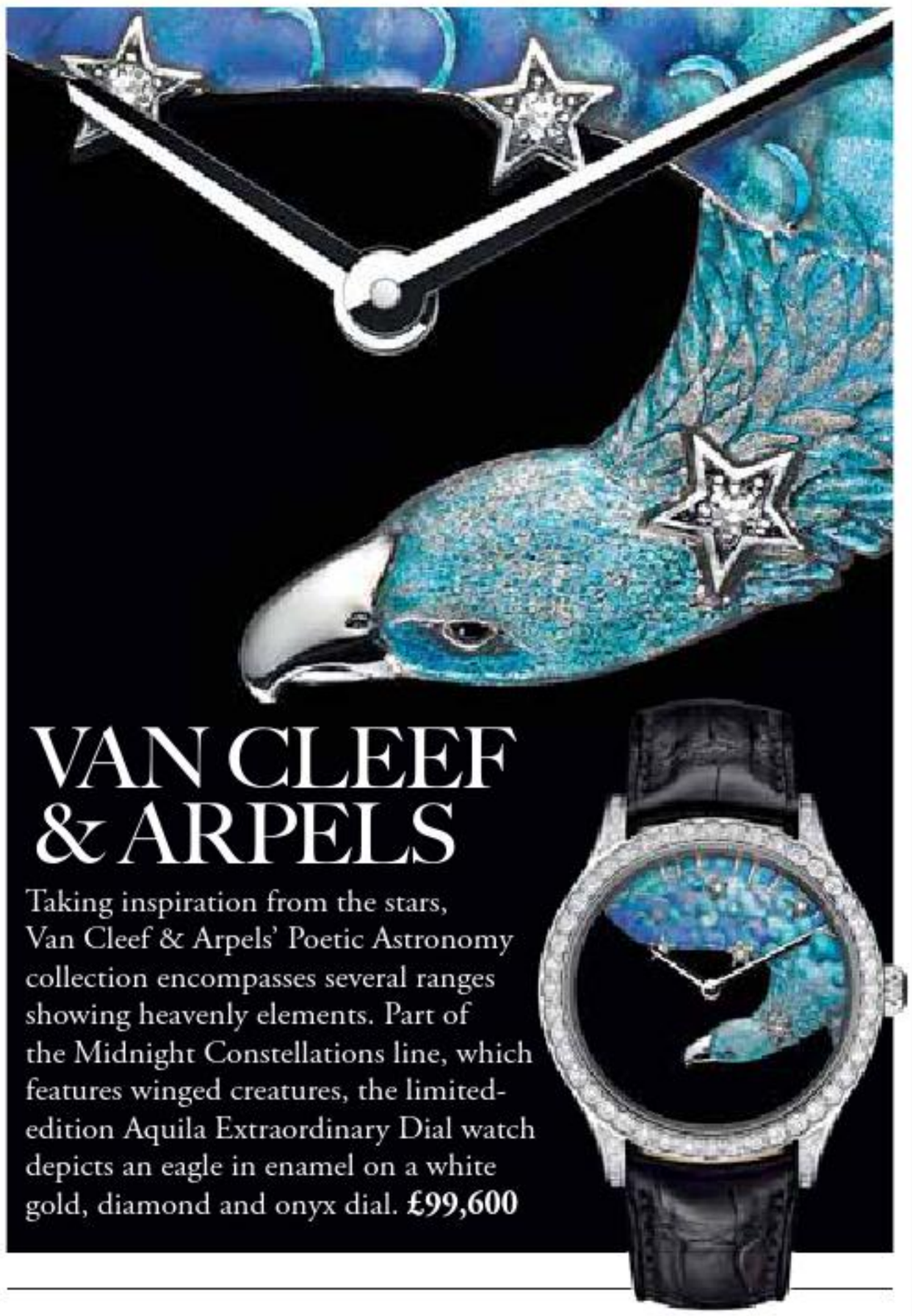
BOUCHERON

Since it launched the Serpent Collection in 1968, French house Boucheron has been immortalising creatures – from snakes to stallions, turtles to tigers – in fine jewellery. The house has always prided itself on looking to nature rather than trends for inspiration; among the animals that have recently been sprinkled with Boucheron fairy dust is Hans the hedgehog. The pink gold pendant and ring feature delicate rounded spikes that recall the house's *pointe de diamant* motif; and in both pieces, Hans has ruby eyes and a black diamond nose. **£3,850**



Cartier

This time 100 years ago, Louis Cartier was searching for a muse to bring Cartier's new feline mascot to life in pieces of wearable art. He finally found her in friend and collaborator Jeanne Toussaint, who helped establish the motif. The centenary is now being celebrated with a new Panthère de Cartier collection, which includes an 18kt white gold bangle set with emeralds, onyx and 807 diamonds.
Price on request



VAN CLEEF & ARPELS

Taking inspiration from the stars, Van Cleef & Arpels' Poetic Astronomy collection encompasses several ranges showing heavenly elements. Part of the Midnight Constellations line, which features winged creatures, the limited-edition Aquila Extraordinary Dial watch depicts an eagle in enamel on a white gold, diamond and onyx dial. **£99,600**

CHOPARD

Imagine a zoo housing creatures large and small, dangerous and docile, real and fantastic. That's a snapshot of how Chopard Artistic Director Caroline Scheufele dreamed up the 150 pieces for the Animal World collection, begun in 2010 to mark the house's 150th anniversary. Species range from fish and reptiles to birds and monkeys; one of the centrepieces is a pavé diamond-set ring in the form of a polar bear, smiling gently from his winter wonderland.
Price on request





CHANEL

Strong, driven and creative are personality traits often attributed to the Leo woman. No surprise, then, that Coco Chanel was born under this sign. The lion gained further significance for Chanel when she fell in love with Venice – a city with a lion as its emblem – and proceeded to fill her Parisian home with lion-inspired ornaments. The house has now created the Leo collection in Mademoiselle Chanel's honour; one of the key pieces, the 18kt white gold Roaring Lion ring, features onyx and 764 brilliant-cut diamonds.
Price on request



Graff

Myths and legends have surrounded the butterfly for centuries. From representing good fortune to being wish-bearers, butterflies have become symbols of joy. For this reason, they have long been a source of inspiration at British fine-jewellery house Graff, whose craftsmen have created the butterfly brooch as part of the Unique Jewels line. The piece displays 118.78 carats of white diamonds (pear-shaped, marquise and brilliant-cut), set in platinum to create an intricate design of a butterfly in flight.
Price on request

Available from The Fine Jewellery Room, Ground Floor

Metamorphosis, an Hermès story

HERMÈS
PARIS

« Sangles Hermès »
necklace in gold
and diamonds

Exclusively at Harrods,
The Fine Jewellery Room,
Ground Floor



«Faubourg» watch
in rose gold set
with diamonds

«Dressage» chronograph
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Metamorphosis, an Hermès story

HERMÈS
PARIS

Crowning GLORIES

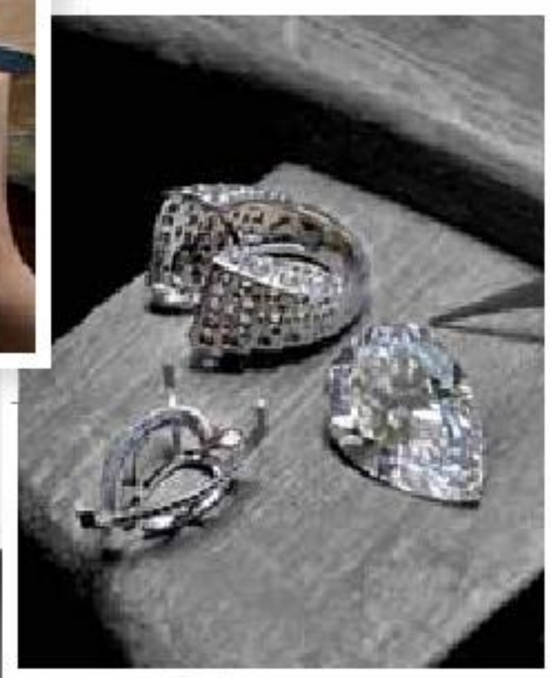
Breathtaking stones with thrilling back stories make Cartier's Royal Collection the haute joaillerie highlight of the year

BY AVRIL GROOM











Few brands in the world of high jewellery have the reputation and resonance of Cartier. For nearly 170 years it has been the choice of princes and potentates, of socialites and stars, who have commissioned pieces that let the imaginations of Cartier's impeccably trained designers and craftsmen fly sky-high. The result has been some of the world's most sublime examples of the jeweller's art – as the wonderful exhibition dedicated to the house at the Grand Palais in Paris earlier this year made plain.

On display were the tiaras of famous crowned heads of Europe, the great ceremonial necklaces of the maharajas of India, and suites of jewels that once belonged to the Duchess of Windsor, Princess Grace of Monaco and Marlene Dietrich. Many of these pieces are now owned once again by the house, giving it an unparalleled archive to inspire designs of equally exquisite grandeur today.

Two fascinating conclusions emerged from this dazzling display. The first was that, far from being just a designer of jewellery, Cartier has been, and still is, a huge influence on the whole industry. Think of its most famous models – jewelled panthers, Art Deco diamond bracelets, the Tank watch. Cartier itself identifies a number of design styles where it has led and the rest of the world has followed – jewellery fashions that have gone on to exert a wider influence on the decorative arts. From early, classic diamond and pearl items; through the delicate *guirlande* style of swagged diamonds and the Orientalist style; to the arrival of modernist Art Deco outlines; and then the Asian style of mixing coloured stones, inspired by the jewels of royal India, Cartier has a history of catching the mood of the moment and interpreting it in dazzling gems that set the agenda for the whole design world.

The other lasting impression was of Cartier's wealth of wonderful gemstones. Many of the world's grandest, individually named gems of all kinds and colours have passed through the hands of Cartier's craftsmen. Some jewellery houses are led by the stones, often of the best investment quality, while the design of each piece is secondary, more a foil to the stone. Other houses focus on creativity, using small stones that are servants to the design. Cartier sees both aspects as paramount. Stones are the starting point, tracked down by the house's intrepid gemologists in exotic corners of the globe; but the way they inspire the designers, who often mix them and set them in wholly unexpected ways, is breathtaking.

Precious stones have been prized for millennia. Diamonds, with their indestructibility and purity, became the most valued of all (although cutting and faceting them to show off their fire and reflection is comparatively recent). As the craft of jewellery advanced, new ways were sought to show off these valuable objects, and the Cartier founder's grandson Louis Cartier was a true innovator.

Late in the 19th century, Cartier was looking for ways to further enhance the brilliance of the diamonds, which were then often set in and backed with silver. Instead he began using platinum, which was much harder and permitted finer detailing. He fixed tiny diamonds all over the metal surface for maximum sparkle and to act as a foil for the grand central stones. This was a highly skilled job and he became such an acknowledged expert on setting diamonds that dealers would bring him their best gems. The resulting pieces were so spectacular that clients became part of this virtuous circle of trust, creating a special relationship between dealers, the jeweller and his distinguished clientele. Cartier's repertoire soon extended to other stones including rubies, sapphires and emeralds.

Little has changed in terms of the house's access to the best stones, and there is another factor that is equally as important today as it was a century ago. This is the value of historic gems, often brought to Cartier by their owners for resetting, and trailing the glory of their own history. Cartier is rightly proud of the provenance of some of the famous stones it has set. One of the best documented is La Peregrina, the huge (over 200 grains) pear-shaped pearl that was found in the 16th century by a Caribbean slave, acquired by Philip II of Spain, before passing through the French royal family to a British aristocrat and eventually being bought for $37,000 by the actor Richard Burton for his wife Elizabeth Taylor. She asked Cartier to create an opulent ruby, pearl and diamond necklace; on ▶

THIS PAGE, FROM TOP **Cartier** Reine Makeda ruby necklace, price on request; jeweller's adjustments to the Reine Makeda necklace; the 30.21ct diamond from the Absolute Pure Diamond necklace and the stone's ring setting; **Cartier** Absolute Pure Diamond necklace, price on request; jeweller's adjustments to the Absolute Pure Diamond necklace setting; the Absolute Pure Diamond ring setting; *OPPOSITE PAGE* A drawing of the Reine Makeda necklace; the 15.29ct Mozambique ruby that features in the Reine Makeda necklace







"Royal relates to the historic stones and gems that royal families traditionally wear"

her death it was sold at auction for $12 million.

This background preludes Cartier's newest collection, one of the most significant in its history, debuted at the prestigious Biennale des Antiquaires in Paris. Numbering 100 unique pieces, it is christened the Royal Collection as a tribute not only to the importance of the centrepiece stones involved, but to their history and provenance. And while recent Cartier collections have experimented very successfully with the subtle colour blends of what used to be referred to as "semi-precious" gems, this one returns to the classics, prized from time immemorial by royals and rulers – diamonds, rubies, sapphires, emeralds and pearls. Some of the world's best examples of each grace this collection, set in beautiful designs inspired by the matchless quality of the stones themselves.

In historical terms, the single most important gem in the collection is the Royal Pearl, once owned by Queen Mary, wife of George V. For Cartier to set this large and beautiful gem with its perfect, silvery lustre is appropriate – pearls have been very important in its history, especially in the 1920s when they were often more valuable than diamonds. (The company paid for the building that still houses its New York offices with a two-row string of matched pearls that was valued at $1million.)

For the Royal Pearl, Cartier has chosen a suitably regal setting – it forms the centrepiece of a thoroughly modern tiara composed of impeccably crafted platinum spirals in diamond pavé and edged with black pearls, and with a diamond-set centre motif. Today even the grandest jewellery has to work for its living, and the tiara can be reversed to form a necklace. Thanks to a complex and innovative mechanism involving a sliding system and tiny joints, it fits both the contours of the forehead and the hollow curves of the neck. Moreover, the pearl itself detaches to become a simple pendant.

Transformable jewellery is key to this collection, both to give the client better value and to show the superlative quality of Cartier's workshop craft. Nowhere is this more vividly showcased than in the Absolute Pure Diamond necklace, built around a flawless pear-shaped diamond of over 30 carats. This peerless stone can be detached and set into a ring – an effect that took over 1,000 hours of workshop time to achieve. The necklace is a lattice of pavé diamonds, centred with gems that are stunning in themselves – a 5ct kite-shaped diamond, a triangular diamond and an antique natural pearl, above the main event. The modernist ring is geometric pavé diamonds.

Necklaces form the most important pieces, with one of the most striking designs, the Reine Makeda, built around an intense red Mozambique ruby of over 15 carats. Another transformable design, this multi-stranded piece has a tribal quality, but allied to the delicacy of a fin-de-siècle choker, enhanced by antique-looking rose-cut diamonds. The central motif is suspended from eight swagged strands of diamonds, with a choker of six strings of ruby beads above – this can be detached and worn separately.

Another stone with serious historic provenance is the 26.60ct cushion-cut Colombian old mine emerald that forms the pendant of the Viracocha, an Art Deco-inspired necklace – the emerald is detachable and the supporting necklace, with its kite-shaped diamond, emerald beads and calibrated diamonds, is a major work of art in itself.

Cartier has designed some amazing pieces over the years, but has really excelled itself with the Royal Collection. As Creative Director Pierre Rainero says, "Royal relates to the historic stones and gems that royal families traditionally wear. It is also a symbol of how demanding we are with ourselves." Why royal in that context? "Because the royal clientele is the most demanding."

Available from The Fine Jewellery Room, Ground Floor

FROM TOP **Cartier** Royal Pearl tiara (in its necklace form), price on request; jeweller adding gems to the Royal Pearl setting; **Cartier** Viracocha emerald necklace, price on request; jeweller's adjustments to the Viracocha necklace; the 26.60ct Colombian cushion-cut emerald that features in the Viracocha necklace

Avril Groom specialises in jewellery and luxury goods, and writes for The Telegraph, Financial Times *and* Vanity Fair

BUCCELLATI

MILANO



ELETTA

Jewellery Collection

The Fine Jewellery Room, Ground Floor











Jewel FOCUS

Francois Graff provides an insight into how his family's business works with some of the world's most exceptional stones

BY LINDSAY MACPHERSON





In the 1950s a 15-year-old Hatton Garden apprentice called Laurence Graff was told he had no future in the jewellery industry. Cut to today and the company he created is thought to have handled more rare stones than any other jeweller, and its high jewellery – handmade in its London workshop – attracts a client list that includes royalty and Hollywood stars. The second generation to run the family business, CEO Francois Graff speaks to *Harrods Magazine* about the company's latest collections, its philanthropic focus and his favourite diamonds.

What was your first introduction to diamonds and when did you join the family firm?

I was intrigued by the diamond business from an early age. At the time, my father, Laurence Graff, was in the process of establishing Graff Diamonds and he'd come home and share stories about what he'd sold that day. I was proud of my father, and in awe of his clientele and famous diamonds. The whole thing captured my imagination. I wanted to further my technical knowledge so I studied at the Gemological Institute of America, and then joined Graff Diamonds in 1986. In 2004 I was appointed CEO.

What sets Graff apart from other jewellery houses?

I believe it's our vertical integration: we're involved in every aspect of the jewellery-making process, from sourcing the rough stones, cutting, polishing and setting them, to the moment one of our pieces is sold. We're also known for stones that are rare or have an important provenance – one-of-a-kind pieces that cannot be found anywhere else.

Are Graff pieces stone-led or design-led?

They're a mix. Pieces that centre on a single stone – or a selection of important ones – are usually designed around the gem. Other designs draw their inspiration from different sources – often from the natural world. The new Nuage collection is a good example. Its swirling diamonds and precious gemstones emulate the silhouette of a cloud.

What was the focus of the pieces Graff presented at the recent Biennale des Antiquaires in Paris?

We focused on extraordinary, and extremely rare, diamonds and gemstones. One such piece is the Royal Star of Paris, which incorporates two magnificent diamonds: the Graff Sunflower (a cushion-cut, 107.46-carat yellow diamond) and the Graff Perfection, a 100-carat, pear-shaped diamond drop. The world has seen few diamonds that exceed 100 carats, so it's unprecedented to see two stones of such quality in one piece. We also showed transformable jewellery, such as the Le Collier Bleu de Rêve. The design allows the central element to be detached from the beaded diamond necklace and worn alone as a brooch.

Graff has sourced and acquired some of the world's most famous stones. Do you have a favourite?

That's like asking which is your favourite child! I feel passionate about each and every diamond that's passed through the house of Graff. That includes the 603-carat Lesotho Promise, the yellow Delaire Sunrise, the Graff Constellation (the world's largest D coloured flawless round diamond) and the 550-carat Letseng Star. They're all fabulous in different ways.

How did Graff's philanthropic arm come about?

We source many of our stones from sub-Saharan Africa, so in 2008 we established the FACET Foundation (For Africa's Children Every Time), which supports the education, health and wellbeing of the people of the region. FACET works to identify areas of need, establishing strong partnerships with local charities. The perseverance and energy of the project leaders who work on the ground is inspiring, and the initiatives really do change the course of young people's lives. ■

CLOCKWISE FROM TOP LEFT **Graff** Le Collier Bleu de Rêve emerald and diamond necklace, price on request, aquamarine and diamond earrings from £60,000, yellow and white diamond bracelet from £483,000, sapphire and diamond Butterfly watch from £94,000, diamond Butterfly ring from £15,000, Royal Star of Paris yellow and white diamond brooch, price on request

Available from The Fine Jewellery Room, Ground Floor

CHAUMET

PARIS

"Double take" by Marine Vacth

Hortensia Collection

DROP-DOWN MENU

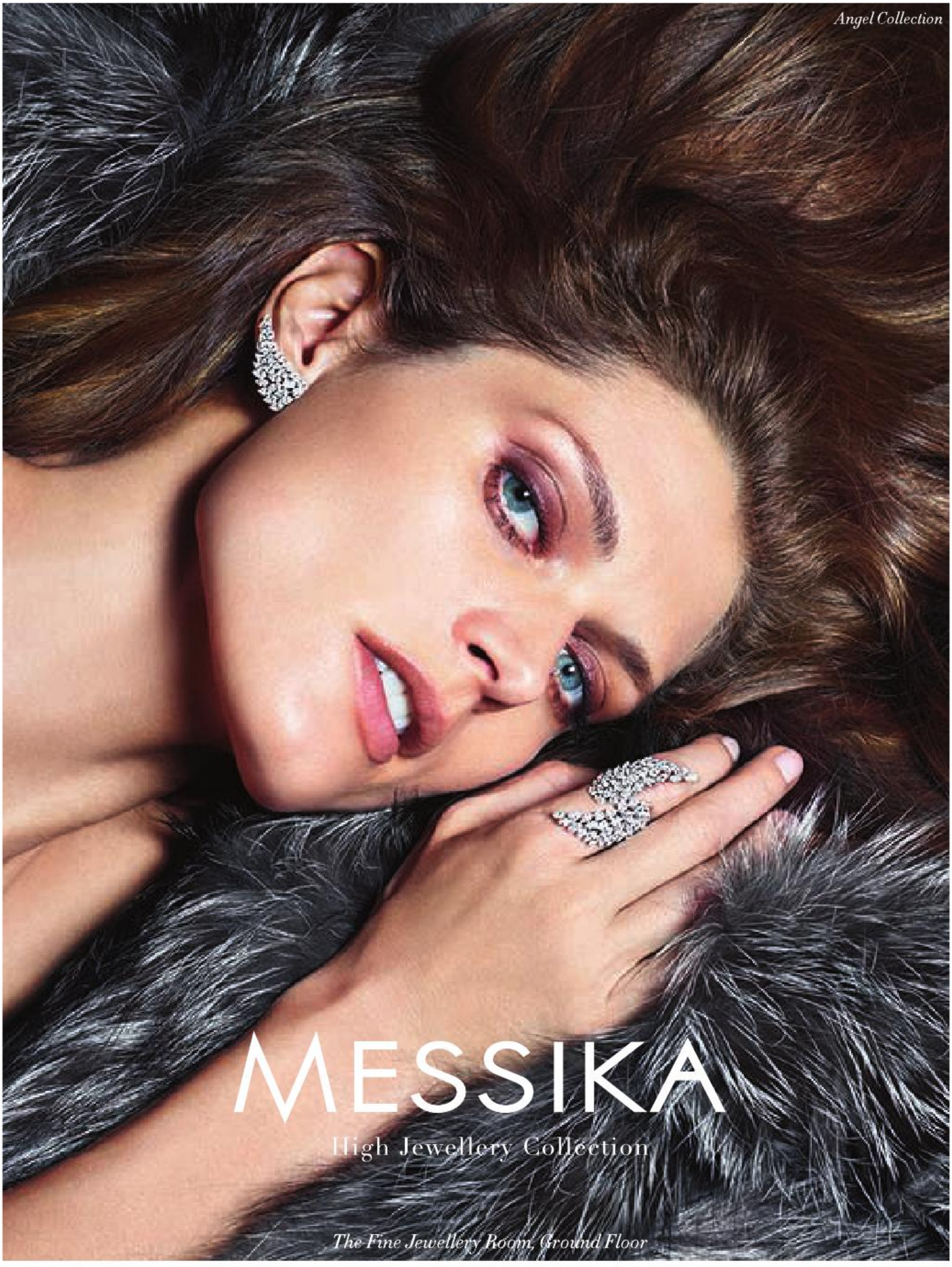
Choose from a selection of delicate sautoirs in yellow, white and pink gold. The highlight? Sparkling diamonds

PHOTOGRAPHER CHRIS TURNER

SAUTOIRS, FROM LEFT **Bulgari** Bulgari Bulgari 18kt pink gold, pavé diamond and mother-of-pearl £16,400; **Boucheron** Serpent Bohème 18kt yellow gold and pavé diamond £52,000; **Van Cleef & Arpels** Magic Alhambra white gold, mother-of-pearl and onyx, price on request; **Piaget** Piaget Rose gold and diamond motif £6,600; **Boodles** white gold and diamond double-drop £12,000

Available from The Fine Jewellery Room, Ground Floor

Stylist Emily Sellers


Angel Collection
MESSIKA
High Jewellery Collection
The Fine Jewellery Room, Ground Floor

Life in COLOUR

At the heart of vibrant new jewellery and watch designs are kaleidoscopic gems, cut and polished to perfection



Piaget

We use its symbolism in love stories, its scent in fragrance, and its beauty to inspire design: the rose permeates almost all aspects of our lives. Fine jeweller Piaget has long been under the spell of the "Queen of Flowers", and is currently helping restore the rose garden at Château de Malmaison, a project that has inspired a 100-piece high-jewellery line. The Piaget Rose Passion collection showcases the flower's vibrancy in designs such as the Rose Passion earrings, which include diamonds, yellow and blue sapphires, emeralds, tourmalines and rubellites. **£224,000**



DIOR

No one makes a crisp white men's shirt look as eternally chic as a French woman. And that same masculine-feminine aesthetic is what led to the minimalist La D de Dior watch collection, created by Victoire de Castellane. Now, more than a decade on, de Castellane has allowed herself a few extravagances with the design. A new model with an opal dial makes for a simple yet bold timepiece. In yellow or rose gold, it is powered by a Zenith Elite movement and finished with a diamond bezel. **Price on request**



Bulgari

Carla Bruni, Rachel Weisz and Julianne Moore are among those who have acted as muse to fine jeweller Bulgari. Now the house is going back to its Greco-Italian roots with a line dedicated to the nine muses of Greek mythology. The MVSA high-jewellery collection uses an ancient Indian cut – *takhti* – to give the gemstones a light-filled, almost architectural form. Among the pieces in the collection is an amethyst necklace; vibrant yet elegant, it incorporates rubellites and pavé diamonds in pink gold. **£55,000**

FABERGÉ

The playful and florid style of the post-Baroque Rococo period lends itself particularly well to fine jewellery – as illustrated by Fabergé in its new Rococo Collection. Inspired by the gold scrolls that featured on the Rocaille Egg (an original Fabergé Easter Egg created in 1902), the range incorporates vivid, mosaic-like gemstones including emeralds, aquamarines and amethysts, in arabesque-style swirls. **Price on request**





TIFFANY & CO.

When a fine-jewellery house is synonymous with one of the largest yellow diamonds in history (the 128.54-carat Tiffany Diamond), it becomes an obvious destination for coloured gemstones. For the Fancy Color Diamonds collection, every stone that reaches the Tiffany Gemological Laboratory is graded before being precisely and individually cut to optimise its colour and radiance. These stones are then set in bespoke platinum and 18kt gold mounts, creating the finest, most luminescent pieces of jewellery possible. **Prices on request**



FARAONE MENNELLA

Crystal-clear water? Check. Endless blue skies? Check. Lush, green flora? Everywhere. Welcome to the island of Capri, inspiration for fine-jewellery design duo Faraone Mennella. Their latest creation is the Claudia necklace; a statement piece in the Couture Collection and an homage to Italian actress Claudia Cardinale, it comprises pavé diamond pear shapes surrounded by large droplet tourmalines, rubellites and aquamarines set in 18kt gold. **Necklace £98,955**

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G WHIZ

An under-the-radar source of the most exclusive pieces, previously available only to those in the know, G London is on the rise. Founder Glenn Spiro explains why

BY FARHAD HEYDARI



For more than a quarter of a century, he's been one of the quiet forces in the world of rare gems – sourcing, setting, trading, designing and selling spectacular one-off creations not just to high jewellery houses, but also to a very small cadre of cultivated and in-the-know customers. Now, Glenn Spiro, the master jeweller behind G London, has opened his first-ever retail outlet, lifting the veil on his exclusive trade. Spiro's hitherto by-appointment-only outposts in Geneva and London have garnered an unrivalled international client list – not to mention the respect and admiration of his counterparts. The Fine Jewellery Room is now showcasing his unrivalled collection, oeuvre and aptitude. This isn't haute jewellery as we know it: it's wearable, covetable and, in many cases, priceless art from a man who was formally a Senior Director of Christie's and an international specialist within its jewellery department. Here, he reveals the lengths he goes to in order to ensure every gemstone shines as brightly as it possibly can.

You've said of your business: "There's no website, no advertising, no one knows where we are or who we are." So how do people find out about you?

I have to say I've often wondered the same thing. A couple of jewellery collectors found out about us a few years ago, and since then we have been contacted by customers from all over the world looking for unique high-jewellery pieces. Of course, since we opened in Harrods earlier this year people can now make appointments more easily, so the veil has been lifted somewhat.

You arguably occupy one of the most vaunted perches in high jewellery, sourcing and buying stones without necessarily having a buyer. How does the process work?

I have always been a passionate collector of gems, searching for exquisite pieces both old and new. Of course we can't take credit for the polish of older gems, we just try to place them in innovative and exciting settings, but whether they are old or new, the gemstone always precedes the design and setting. We have traditionally serviced the big jewellery houses, which have expanded to every corner of the world where there are individual buyers with specific tastes. As they have started collecting, our collection has expanded. But true couture jewellery is a small business. It services a small number of people; it's artisanal, there is no format. And when I look at what we do, I look at everything with a smile and I'm happy to see all the gemstones sitting there, part of the family or part of the collection.

What's the inspiration for each piece?

The reality is that the stone will dictate the piece it's going to go into. You can have an idea of what you'd like to do with a stone, but when you actually put it together with other stones, it will normally gather its own momentum which will determine where it's going to go and what style it will be. So when we talk about inspiration, it's the stones that are the main inspiration. ▶

CLOCKWISE FROM TOP LEFT **G London** blue and coloured diamond necklace, pink sapphire and diamond earrings, sapphire ring, pink sapphire and diamond bangle, white and coloured diamond flower bangle, all prices on request

"We are a house that's driven purely by passion, so there is no pre-planning, no set collection"

Is there competition between you and the world's other well-established dealers and designers when it comes to securing the best stones?
Yes, there is competition with other houses and dealers, but we also work together – we quite often acquire gems from other important dealers. We are known to think outside the box with regards to our design and manufacture, and are lucky that now we are very established, many of the dealers come to us when they have something really exceptional.

This presumably means your collection of extraordinary gems is quite substantial?
Yes, it's probably one of the largest in the world. We will excitedly buy a stone, a collection of stones or a layout of stones that come together, and sometimes they sit there in a tray for three or four years until we come back to do something with them. That's not because we don't want to create something special, but because it hasn't been the right time for them to come out. Then there are instances when we buy a stone on a Monday, design it on a Tuesday, and it's manufactured just two or three months down the line. We are a house that's driven purely by passion, so there is no pre-planning, no set collection.

So how do the finished pieces come about? Do you design with a particular client in mind?
We are aware of our clients' likes and dislikes, so when we acquire an important gemstone we often call to let them know of our latest purchase and give them first right of refusal. If a client requests something special or different to anything we have in the collection, of course we try and accommodate them as far as possible. On the other hand, I have also been known to design pieces for people who just take a leap of faith after seeing our existing work, and haven't seen either the stone or the design before the jewel is delivered. There have also been pieces that we've worked on for months and months, but when it finally comes in I say, "No, that's not for me." It doesn't matter if it's valued at £10,000 or £10 million. I either love it, or there is no point in having it – in which case it goes back, you remove everything, and you start all over again.

Aside from craftsmanship and the quality of your gems, is there a design thread that connects all your creations?
We don't have a distinct style. We have such a broad spectrum of customers around the world who buy our goods. We are habitual buyers of great stones; wherever they're offered and whenever we find them, we buy them purely for the reason of passion, and these go into our vaults. During the course of the year we will sit together, in Geneva or London, and look at them and decide on where and how and what. So no, there is no set format whatsoever.

Are there particular design likes or dislikes among your clients that reflect where they are based?
There used to be, I believe, set trends for certain countries. But if you look now at, say, the Middle East, where over the last 20 to 30 years the younger generation have been educated in Europe or America, their tastes have changed. They are no longer so attached to their own style. Then take the Asian buyers – they now travel to Europe much more, so they are slowly starting to expand their aesthetic vision.

Where do you see your brand and collection in five years' time?
If I could wave a magic wand, I really don't think I would change much. The collection would, of course, continue to grow both through us successfully acquiring wonderful gemstones, and meeting new and interesting buyers. Otherwise, steady as she goes, as they say. ■

Farhad Heydari is International Managing Editor of Departures *and* Centurion *magazines*



CLOCKWISE FROM TOP LEFT **G London** chrysoberyl and diamond dragonfly brooch, emerald and diamond earrings, rock crystal, red spinel and diamond "reveal" bracelet (open and closed), Jaharana diamond cuff, ruby and diamond earrings, all prices on request

Available from The Fine Jewellery Room, Ground Floor

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For The New Emperors



DE WITT

HEIRS OF NAPOLEON



ART COUNSEL

You know what you like – but how to set about starting a proper collection?

BY EMMA CRICHTON-MILLER
PHOTOGRAPHER ANDY BATE

Like greatness, collecting comes to different people in different ways. Some are born collectors, some have collections thrust upon them, but very many achieve the status through a mixture of accident and persistence. Into the first category fall such figures as Sir Kenneth Clark (creator of the groundbreaking 1969 television documentary art series *Civilisation*) who, sole heir to a vast textile fortune, spent his teenage years collecting Hokusai woodcut prints and went on to become the youngest-ever director of London's National Gallery. "My collection is a diary of my life, the only one I've ever kept," he wrote. By contrast, Canadian property-developer-turned-art-collector-and-patron Michael Audain once said: "I started collecting art... simply because I wanted pictures to hang on the wall. I noticed what a difference a picture could make to the ambience of a room."

For many of us, the desire to enhance our homes is the initial motivation for collecting art. But where to start? Maybe, as Audain suggested, by buying one picture at a time. Summoning the confidence, knowledge and expertise to know which picture to buy, however, can be daunting. It is here that Clark comes to the rescue. While no great admirer of collectors ("Ruthless, greedy, tyrannical, disreputable," he once said) Clark admitted that "they have one principle worth all the rest – the principle of delight!" It is this principle that lies at the heart of all great collections; the delight that the collector takes in acquiring and displaying each piece.

TOP Lorenzo Quinn, *The Force of Nature* in polished bronze, stainless steel and aluminium, price on request

One proselytiser for the pleasure principle is Paul Green, President of Halcyon Gallery, with headquarters on New Bond Street and a calm, white-tiled, 5,000sq ft space on the Second Floor of Harrods. Here you'll find contemporary, internationally recognised artists, such as American glass artist Dale Chihuly, Russian sculptor Dashi Namdakov and photojournalist Eve Arnold, as well as works by 19th- and 20th-century masters such as Picasso, Matisse and Renoir.

Green, who started out selling art from a gallery above New Street Station in Birmingham, believes that looking at art should, above all, be enjoyable. He soon discovered the importance of having knowledgeable (but not unapproachable) staff who love talking about the art on display. He believes that it's the story that draws people in, and would-be collectors should start just by looking at as much art as possible before buying whatever attracts them. As Green puts it, "You should buy something because it means something to you. Most people are intimidated by galleries. One of the things I love about the gallery in Harrods is that people just stumble on it."

For many people, a good entry point is a master print by a well-known 20th-century figure – such as Andy Warhol or Edgar Degas. These images are instantly recognisable. In acquiring one, not only do you express your own taste, but you also become a custodian, Green says, "of something the world takes very seriously. It becomes part of your life and your family's heritage." From these prints of the Modern and Impressionist





eras, some collectors then move on to acquire original paintings, drawings and sculptures. For those whose tastes tend to the more classical, the prints of Rembrandt or Dürer offer different points of access to the peaks of Western art. In every instance, crucial to the collector's confidence is Green's relationship with museums, art institutions and museums, who ensure that the works are authentic and fully documented.

Green finds greatest enthusiasm among new collectors for contemporary works. It is not just that contemporary art reflects, and reflects upon, our own era. It is also that the collector can express their admiration by becoming acquainted with the artist. Green observes, "People very quickly become interested in meeting the artists and visiting their studios." A recent Q&A with Chihuly at Halcyon Gallery, for instance, attracted a large audience, while Green regularly takes clients to visit the foundry outside Barcelona where Italian sculptor Lorenzo Quinn's expressive figures (*opposite page and above right*) are cast.

"People don't always realise that creating sculpture is a long process, with many artisans working together to realise the final piece," Green says. However much a collector may like an artist or be fascinated by the processes behind the art works, though, he or she might still be hesitant about embarking on a major investment in a relative unknown. Here the gallery can play a crucial role, managing an artist's career, organising exhibitions, producing catalogues, and ensuring that other works by that artist are sold into the most prestigious collections.

CLOCKWISE FROM TOP LEFT Paul Green, President of Halcyon Gallery; Lorenzo Quinn, *Gravity – Male* in aluminium, price on request; Edgar Degas, *Le Petit Déjeuner Après le Bain*, c.1895, charcoal and red chalk on paper, price on request; Andy Warhol, *Marilyn*, 1967, screenprint in colours on wove paper, price on request

Andy Warhol © DACS

Green explains that galleries "build the provenance of the individual piece, building value for the artist". In this way, a collector can feel confident that the artist he has a passion for is also an artist whose stock is rising.

The whole question of art as investment, however, is a thorny one. There has been increasing excitement over the last 15 years in the idea of art as an alternative asset class within an investment portfolio, as artists, auction houses and dealers alike have conspired to achieve spectacular increases in value. Currently there is a very strong market in sculpture, according to Green. He advises caution, however: "You should only buy what you like and want to live with."

Generally, Green says, he finds that clients who have decided to establish an art collection have eclectic tastes: "They don't like being told what to do. They don't want to build, let's say, a collection of Victorian art. They want to build a collection of art they like." In this, they follow Charles Saatchi's observation: "Nobody can give you advice after you've been collecting for a while. If you don't enjoy making your own decisions, you're never going to be much of a collector anyway." Indeed, for most collectors, once they start, the greatest difficulty is stopping. ■

Available from Halcyon Gallery, Second Floor

Emma Crichton-Miller writes about art and design for the Financial Times *and for* Apollo *magazine, where she has a monthly column on the art market*



MATTIA CIELO

The Fine Jewellery Room, Ground Floor

POETRY IN MOTION

The world's best haute-joaillerie houses have magicked up new collections of gems that are beyond compare, setting perfect stones into innovative, show-stopping pieces

PHOTOGRAPHER SOPHIE DELAPORTE / FASHION EDITOR VICTORIA GAIGER

Hair DANIEL MARTIN at D+V Management; Make-up ASHLEY WARD at One Represents; Make-up Assistant KATY JANE; Model LARISSA MÜLLER at Union; Nail Technician AMI STREETS at LMC; Fashion Assistant OLIVIA HALSALL; Photographer's Assistants MORGAN HILL-MURPHY, EMMANUEL PINEAU and RICK SMEE

Available from The Fine Jewellery Room, Ground Floor



DE GRISOGONO

Throughout history, gemstones have elicited awe – for their beauty, rarity or even their "magical" properties. Some jewellers still approach the natural wonder of their gems with a certain reverence, and Swiss fine jeweller De Grisogono is one such house. So much so, in fact, that the company believes a gemstone's emotional power is visible in the colour and luminosity it projects; handle and craft that stone with love, and it will dazzle all the more.

In turn, the energy of gemstones is often thought to have a positive effect on those who wear them. For De Grisogono, the stones that make it this far have already been rigorously selected from all over the world for their colour, clarity and purity. And this season, the Melody of Colours Collection is a perfect example of the fine-jewellery house's power to evoke such an extraordinary rainbow.

Two drop-cut amethysts, 48 smaller amethysts, 166 rubies and 96 emeralds set in white gold make up the collection's chandelier-style earrings, which represent De Grisogono's signature contemporary baroque-style design. Meanwhile, the Melody of Colours cocktail ring contains a 79.43-carat tourmaline and 272 pink sapphires set in rose gold.

de GRISOGONO
GENEVE

De Grisogono Melody of Colours collection 18kt white gold earrings with 156.05ct amethysts, 10.42ct rubies and 0.78ct emeralds £64,400; and 18kt rose gold ring with 98.31ct tourmalines and 9.66ct pink sapphires £57,200



CHOPARD

Every year at the Cannes Film Festival, there's something sparkling a little brighter than even the most glamorous film stars: Chopard's Red Carpet Collection. In honour of its special partnership with the festival, Chopard Co-President and Artistic Director Caroline Scheufele creates an annual haute-joaillerie range to mark the event, and 2014's is the most spectacular yet. Scheufele has a magical ability to fuse the jewellery house's 154-year history with contemporary designs.

In recent years, it has been this aesthetic coupled with the house's happy, vibrant spirit that has won the hearts of women from Cara Delevingne to Marion Cotillard. Of the 67 pieces Chopard created for the 67th festival, in May 2014, a multicoloured necklace and earrings are standouts. Designed as a fringe of 30 pear-shaped pastel spinels totalling 61.76 carats, the heart-shaped necklace is a showstopper. Each spinel is surrounded by pavé diamonds and set in openwork that makes the piece feel light and playful. For the matching earrings, the blue spinels are surrounded in pavé diamonds, perfectly complementing the necklace.

Chopard

Chopard Red Carpet Collection 18kt white gold earrings with 1.43ct spinels and pavé diamonds £38,070; 18kt white gold necklace with 61.76ct spinels and pavé diamonds, price on request; and 18kt white gold bracelet with 14ct multi-coloured sapphires and diamonds £36,480

PIAGET

The most exact precision imaginable is what we have come to expect from Swiss watchmaker Piaget, a Maison that has been producing fine jewellery to the same exceptionally high standards of craftsmanship since the 1950s. Every gem that enters the Piaget workshop goes through myriad examinations before it makes it into a piece of jewellery. This level of commitment to the craft is matched only by Piaget's dedication to artistry, which its latest collection exemplifies.

The Mythical Journey Collection is inspired by the Silk and Spice Routes that transported exotic goods from China and India – a theme close to the heart of a brand whose gemologists tour the world to source the finest gemstones. The collection includes 28 watches and 18 fine jewellery pieces, featuring gems including emeralds and rare pink sapphires as well as diamonds. One of the key pieces is a diamond necklace with a paisley-style design inspired by Indian silks. The necklace has 232 brilliant-cut and 40 pear-shaped diamonds set in 18kt white gold, while the earrings feature 84 brilliant-cut and 22 pear-shaped diamonds.

PIAGET

Piaget Limelight Mythical Journey 18kt white gold earrings with 84 brilliant-cut diamonds (12.27ct) and 22 pear-shaped diamonds (6.80ct) £101,000 and 18kt white gold necklace with 232 brilliant-cut diamonds (16.58ct) and 40 pear-shaped diamonds (13.14ct), price on request; Jardin Secret platinum engagement ring with one pear-shaped diamond (1.52ct) and 46 brilliant-cut diamonds (2.28ct) £41,100



FARAONE MENNELLA

The one-of-a-kind Ice Princess necklace from Faraone Mennella's Couture Collection is timeless in its striking design and epitomises luxury in its use of precious and innovative materials. This exceptional necklace showcases 250ct of natural Brazilian aquamarines and 14.85ct of flawless white diamonds.

Such fine gems are a source of inspiration for the house's designers, Roberto Faraone Mennella and Amedeo Scognamiglio, initiating the stones' long journey from remote mines to the world's most exclusive boutiques. The Ice Princess aquamarine necklace was also inspired by the chic style associated with the Italian island of Capri and by the hue of its legendary blue waters. The necklace's complementary ring has a striking 47ct aquamarine, surrounded by sparkling pavé-set diamonds.

All of the high jewellery in the Couture Collection is either unique or a limited-edition design. Each piece combines hand-selected materials with flawless precision and is exclusively handcrafted in-house by skilled artisans to showcase gems of unparalleled excellence and rarity.

FARAONE MENNELLA
R.F.M.A.S.

Faraone Mennella Couture Collection 18kt white gold clip-on earrings with 4.40ct pavé white diamonds £25,000; Ice Princess 18kt white gold necklace with 250ct aquamarines and 14.85ct white diamonds £173,040 and 18kt white gold ring with 47ct aquamarines and 0.91ct pavé white diamonds £42,000; 18kt white gold bracelet with 82ct blue tourmalines, 21ct moonstones and 2.26ct white diamonds £109,200





DE BEERS

If diamonds could dance, chances are they would pirouette into beautiful formations that look much like the De Beers Aria Collection. So light, airy and fluid are the pieces, they make it feel as if the collection danced itself into existence. But then, design with an inimitable lightness of touch is what De Beers does best.

For the past 12 years, De Beers Diamond Jewellers has been fusing the house's rich experience in the diamond industry with flawless contemporary design. The Aria Collection demonstrates these values at their best. Inspired by the graceful movement of a dancer, each piece starts with the choice of diamond. A modern, romantic design sensibility is then applied to the stones and their settings.

The collection's centrepiece, the Aria Necklace, has a spiralling diamond motif, of 56.33 carats, from which lines of round brilliant-cut and baguette diamonds flow. The collection's earrings and ring are in the same style, while the cuff – from the Aria Prestige collection – sees the central spiralling motif surrounded by two layers of structured openwork. The result is a collection that exudes elegance and weightlessness.

DE BEERS
JEWELLERY

De Beers Aria High Jewellery 18kt white gold carrrings with 20.4ct white diamonds, 18kt white gold necklace with 56.33ct white diamonds and 18kt white gold ring with 6.89ct white diamonds, all prices on request; Aria Prestige 18kt white gold cuff with 4.45ct white diamonds £37,100

CHANEL

Legend has it that Coco Chanel was so partial to pearls, she would wear them with anything – even sportswear. Such innovations are what made Chanel the icon she is today; her unique style was as elegant as it was irreverent. In honour of its founder's dedication to pearls, the Parisian house has launched the Collerette Perles fine-jewellery collection, centred on dreamy, pink cream Japanese cultured pearls.

The collection's centrepiece necklace has 359 white diamonds and 117 black brilliant-cut diamonds worked into a delicate bow finished with feathers at each end – both motifs loved by Coco Chanel. From the bow, 463 cultured pearls woven into strands make up the collar of the necklace, creating a piece that's intricate yet utterly light in its design.

The matching earrings and bracelet feature round and brilliant-cut diamonds alongside rows of cultured pearls in a flurry of bows and feathers. And somehow it works best when all the pieces are worn together.

CHANEL

Chanel Collerette Perles 18kt white gold earrings with brilliant-cut white (1.83ct) and black (0.32ct) diamonds and pink cream Japanese cultured pearls £35,300; 18kt white gold necklace with brilliant-cut white (4.89ct) and black (0.83ct) diamonds and pink cream Japanese cultured pearls £62,000; and 18kt white gold bracelet with brilliant-cut white (0.69ct) and black (0.06ct) diamonds and pink cream Japanese cultured pearls £16,800

TIFFANY & CO.

From Audrey Hepburn in *that* film to the instantly recognisable turquoise boxes, Tiffany & Co. is a jewellery house teeming with iconic references. However, it's the expert craftsmanship and timeless design of its pieces that have seen Tiffany & Co. remain a powerhouse for the past 177 years. One gemstone in which the house is particularly expert is the yellow diamond.

In 1878, Charles Lewis Tiffany bought one of the largest yellow diamonds ever found and had it cut into a cushion shape. Today, while the Tiffany Diamond sits in the New York flagship store, the house's artisans craft the sunniest yellow diamonds into pieces such as a linked bracelet of yellow and white diamonds in platinum and 18kt gold.

Once sourced, these gems are made to shine their brightest by cutting them in innovative ways. One of Tiffany & Co.'s exclusive diamond cuts is Lucida, which combines a step-cut crown with a brilliant-cut pavilion for maximum clarity. The necklace from the Lucida collection comprises a row of different-sized diamonds all featuring this unique cut. And Art Nouveau-inspired pieces such as the diamond dragonfly brooch combine the brand's heritage and craftsmanship with its design skills.

TIFFANY & CO.

Tiffany & Co. Lucida platinum necklace with diamonds £224,000; platinum dragonfly brooch with diamonds £48,800; and 18kt gold and platinum bracelet with white and yellow diamonds £154,500

FREDERIQUE CONSTANT
GENEVE

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Support Hearts of Children Charity campaign with Inès Sastre and the World Heart Federation. We donate US$ 50 for each Double Heart Beat watch sold.

The Fine Watch Room, Ground Floor



NIGHT & THE CITY

The most desirable watches and fine jewellery pieces this season take their cue from the ineffable elegance of 1920s nightlife. Is it cocktail o'clock?

FASHION PHOTOGRAPHER JOHN-PAUL PIETRUS
STILL-LIFE PHOTOGRAPHER CHRIS TURNER
FASHION EDITOR VICTORIA GAIGER

LEFT **Roger Dubuis** La Monégasque Automatic watch in rose gold £20,900; **Canali** suit £1,200; **Eton** shirt £149; **Harrods of London** tie £79.95; **Deakin & Francis** cuff links £369; **Tom Ford** shoes £890; *CENTRE* **Baume & Mercier** Hampton 10154 watch £1,250; **Burberry Prorsum** suit jacket £1,095 and trousers from a selection; **Brioni** shirt £309; **Harrods of London** tie £79.95; **Eton** cuff links £140; **Falke** socks £12.95; **Kurt Geiger** shoes £120; *ON HER, FROM LEFT* **Bulgari** Parentesi white gold and diamond ring £3,150; **Tiffany & Co.** platinum and diamond bracelet £122,000; **Harry Winston** Caftan Double Row necklace set in platinum, price on request; **Graff** emerald-cut diamond earrings, price on request; **Chanel** Nuit de Diamants white gold and diamond ring £8,950; **Mikimoto** Morning Star ring £12,700; **Roberto Cavalli** dress £5,230 and fur stole £2,920



THIS PAGE, ON HER, FROM LEFT **Piaget** Limelight Couture Précieuse white gold and diamond ring £52,800; **Cartier** Collection pink gold ring with diamonds £23,700 and Amulette de Cartier yellow gold bracelet with diamonds £55,500; **De Grisogono** Gocce ring £37,000; **Boucheron** 18kt white gold and diamond Pompon pendant, price on request; **Van Cleef & Arpels** Callophrys white gold and diamond earrings, price on request; **Rachel Gilbert** gown £1,225; **Dennis Basso** fur stole £3,600; *ON HIM* **IWC** Portuguese Perpetual Calendar white gold watch £31,500; **Dior Homme** tuxedo £2,450, shirt £510, bow tie £95 and shoes £550; **Eton** cuff links £140; **Falke** socks £12.95; *OPPOSITE PAGE, FROM LEFT* **Harry Winston** Qipao diamond and platinum ring, price on request; **Piaget** Limelight Couture Précieuse white gold and diamond earrings £33,700; **De Beers** Frost white gold and diamond necklace, price on request; **Bulgari** Parentesi white gold and diamond bracelet £12,800 and Parentesi white gold and diamond bracelet £18,700; **Dior** Haute Joaillerie Rose Dior Bagatelle white gold and diamond ring £33,700; **Marios Schwab** gown £3,175



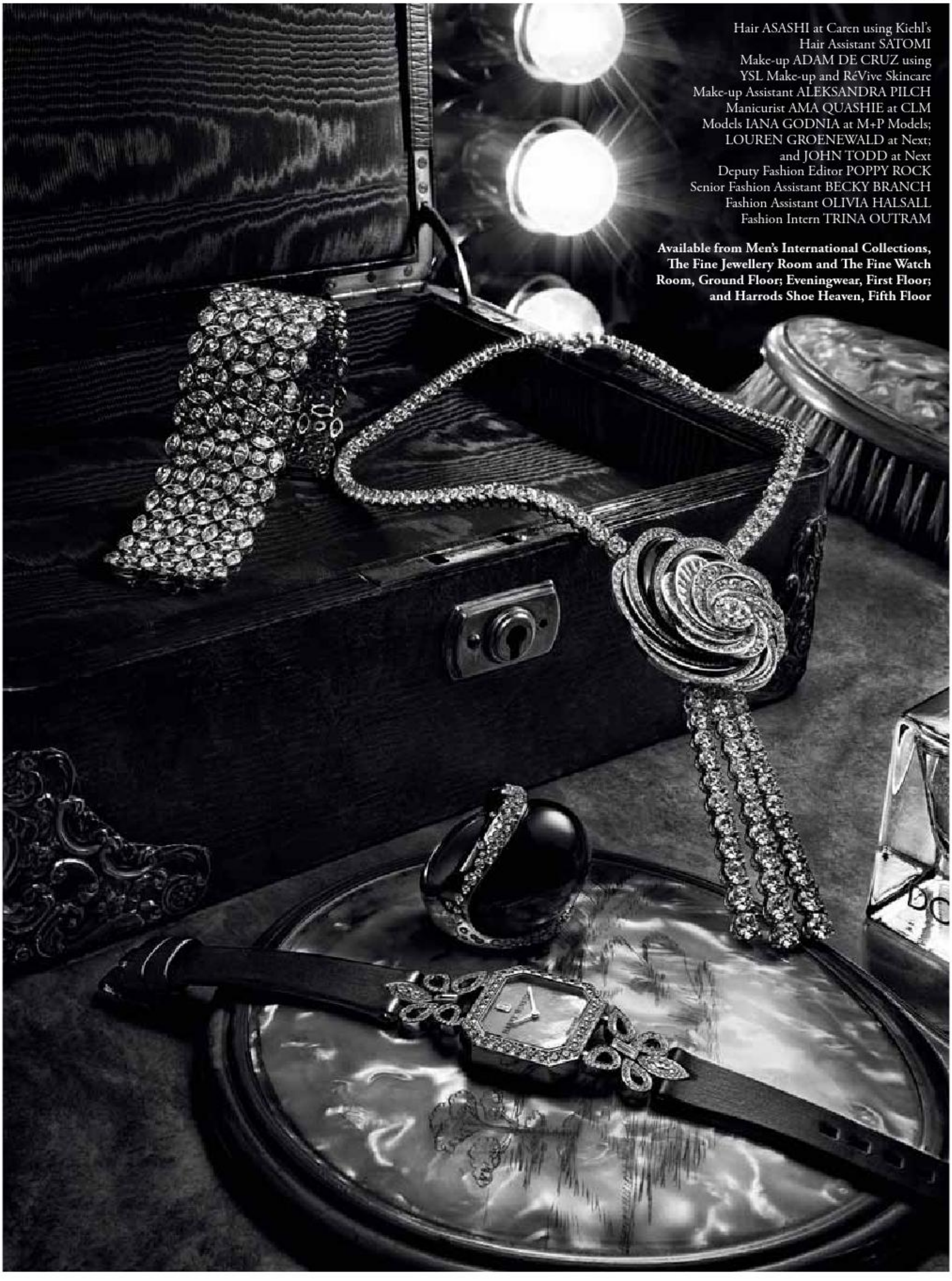
THIS PAGE, LEFT **Audemars Piguet** Jules Audemars 18kt pink gold and diamond watch £20,460; **Gucci** suit £1,650; **Hugo Boss** shirt from a selection; **Harrods of London** bow tie £24.95; **Falke** socks £12.95; **Kurt Geiger** shoes £120; *RIGHT* **Jaquet Droz** Grande Heure Minute Onyx watch £7,300; **Gucci** suit £1,650; **Brioni** shirt £309; **Harrods of London** tie £79.95; **Eton** cuff links £140; **Falke** socks £12.95; *OPPOSITE PAGE, FROM LEFT* **Boodles** Vintage Ashoka Lace collar, price on request; **Faraone Mennella** 18kt white gold oval-drop earrings with pavé diamonds £61,700, exclusive to Harrods; **Mikimoto** strand pearl necklace with pavé diamond balls £132,000; **Chanel** Voie Lactée white gold, diamond and pearl ring £9,950; **Chopard** High Jewellery pearl and diamond earrings, price on request


MANUFACTURED
COMMER TELEPHO
COVENTRY. ENG
Grandioso



LEFT **Montblanc** Meisterstück Heritage Perpetual Calendar watch £8,500; **Harrods of London** tuxedo £699; **Dior Homme** shirt £510, trousers £450 and shoes £550; **Mr Start** bow tie £69.95; **Eton** cuff links £140; **Falke** socks £12.95; *ON HER, FROM LEFT* **Boodles** Vintage Ashoka Lace bracelet, price on request; **Mikimoto** Neo Vintage ring £25,800; **Piaget** Limelight Party white gold and diamond necklace, price on request; **Chanel** Ultra pendant earrings £3,550; **De Beers** Crest white gold and diamond ring £39,400; **Tiffany & Co.** Paloma Picasso Sugar Stacks 18kt rose gold ring set £2,975; **Bulgari** Diva white gold and diamond bracelet £39,400; **Cartier** Maillon Panthère white gold, diamond and ceramic bracelet £18,000; **Chanel** dress from a selection; **Gina** shoes £975; *RIGHT* **A. Lange & Söhne** 1815 white gold watch £16,200; **Harrods of London** suit from a selection; **Billionaire** shirt £415; **Harrods of London** bow tie £24.95; **Deakin & Francis** cuff links £269; **Falke** socks £12.95

THIS PAGE, ON HER, FROM LEFT **Graff** round diamond ring, price on request; **Chopard** High Jewellery coloured diamond and pearl necklace, price on request; **Mikimoto** Morning Star earrings £7,200 and pearl graduation strand necklace £25,000; **Harry Winston** Lattice diamond and platinum bracelet, price on request; **Chaumet** Gouttelette white gold and diamond solitaire ring, price on request; **Ports 1961** dress £750; *ON HIM* **Audemars Piguet** Jules Audemars 18kt white gold watch £17,110; **Gucci** suit from a selection; **Brioni** shirt £309; *OPPOSITE PAGE, FROM LEFT* **Graff** diamond bracelet, price on request; **Harry Winston** Sublime Timepiece 18kt gold watch, price on request; **De Beers** white gold and diamond Aria High Jewellery necklace, price on request; **De Grisogono** Sensuale ring £16,500



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Hair Assistant SATOMI
Make-up ADAM DE CRUZ using
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Available from Men's International Collections, The Fine Jewellery Room and The Fine Watch Room, Ground Floor; Eveningwear, First Floor; and Harrods Shoe Heaven, Fifth Floor

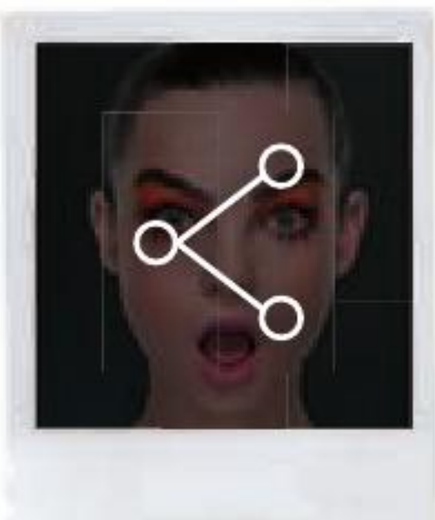




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TIME TRAVEL

The latest fine timepieces are the ultimate expression of personality. Choose classic designs, innovative complications, practical features, or a little of them all

PHOTOGRAPHER CHRIS TURNER / DEPUTY FASHION EDITOR POPPY ROCK

Available from The Fine Watch Room, Ground Floor



VACHERON CONSTANTIN

Launched in 1996, the technical and sporting Overseas range by Swiss brand Vacheron Constantin has become one of the 21st century's great watch collections. Such success is thanks to its spirit of adventure and the brand's commitment to only including useful complications. Among the newest additions to the range is the casually elegant Overseas Chronograph in stainless steel, with a striking, deep blue dial. It is water-resistant to 150 metres and its case back is adorned, like other Overseas models, with the three-masted *Amerigo Vespucci* Italian naval ship.

Another new watch to the 259-year-old company's Overseas collection is a Chronograph Perpetual Calendar in 18kt pink gold with a subtle, sandy-coloured face. Incorporating two of the complications most treasured by devotees of fine watches, it comes in a luxurious presentation case equipped with a rotating mechanism that keeps the watch wound even when not worn.

A smaller, sleeker ladies' model – the Overseas Small Model Date Self-Winding – is also available in 18kt pink gold; its bezel is set with 88 brilliant-cut diamonds.

VACHERON CONSTANTIN

FROM LEFT **Vacheron Constantin** Overseas Chronograph in stainless steel £15,250, Overseas Chronograph Perpetual Calendar in 18kt pink gold £73,100 and Overseas Small Model Date Self-Winding in 18kt pink gold with diamonds £32,550

AUDEMARS PIGUET

For four decades, the name Royal Oak has been synonymous with some of Audemars Piguet's most bold and adventurous creations, and three standout models recently added by the 139-year-old Swiss company continue the trend.

The Royal Oak Set Diamond 41mm is designed for women who appreciate the time invested in the creation of such a breathtaking watch, with 166 diamonds painstakingly set into a pink gold case and a pavé dial set with a further 345 diamonds. A transparent sapphire crystal case back affords a hypnotic view of the automatic movement within.

For men, the new Royal Oak Offshore Navy is the latest addition to the Offshore collection; the strong, masculine lines have been catching discerning eyes for more than 20 years. Characterised by a royal-blue dial and a rubber strap, the 42mm Offshore Navy chronograph brings an invigorating breath of salty air to the range and is water-resistant to 100m.

At the other end of the Audemars Piguet spectrum, the Royal Oak Extra-Thin Tourbillon is refined and gentlemanly, a feast of 18kt pink gold and seductive moving parts. It has a blue dial with a *petite tapisserie* pattern, and a glare-proof sapphire crystal and case back.

AUDEMARS PIGUET

Le Brassus

FROM LEFT **Audemars Piguet** Royal Oak Extra-Thin Tourbillon in 18kt pink gold £122,100, Royal Oak Offshore Navy in stainless steel £18,700 and Royal Oak Set Diamond in 18kt pink gold with pavé diamond case and dial £60,000


CHANEL
312
AUTOMATIC

CHANEL

When Chanel launched the J12 watch collection at the turn of the millennium, the stage was set for a watchmaking revolution. In the past 14 years, the brand's sought-after creations have consistently impressed watch lovers and critics alike. New to the range this year is the elegant J12-365, available in black or white hi-tech ceramic (an innovative and extremely scratch-resistant material).

Enhanced with steel or beige gold – an 18kt gold alloy developed exclusively for Chanel – the J12-365 is available with or without diamonds, and comes in a feminine diameter of 36.5mm. Water-resistant to 100 metres, each of the eight styles in the collection also features a guilloché-finished dial in black or opaline as well as a self-winding mechanical movement, 42-hour power reserve and triple-folding buckle. Just released, the new J12 White Blue Light is available in either 33 or 38mm versions and comes as a limited edition of 2,000 pieces worldwide.

CHANEL

FROM LEFT **Chanel** J12-365 White Blue Light in white ceramic 38mm £3,750, J12-365 in black ceramic and 18kt beige gold with pavé diamonds £12,500 and J12-365 in white ceramic and 18kt beige gold £6,800


MONTBLANC
AUTOMATIC

MONTBLANC

One of the German brand's most successful watch collections, TimeWalker, celebrates its 10th anniversary this year with the new Montblanc TimeWalker Extreme Chronograph DLC. The watch matches rugged durability with crisp, no-frills design and a strong, masculine look; the matt black of the watch's case comes courtesy of diamond-like carbon (DLC), which brings both aesthetic appeal and extreme durability.

Three subdials complement the main display: one shows the continually running seconds hand and the other two display the chronograph's elapsed-time counters. The black dial has Superluminova-coated numerals and luminous ruthenium-coloured hands, while a rear pane of sapphire crystal affords a view of the TimeWalker's automatic movement. The watch's strap is sewn with breakage-resistant twine to cowhide leather, providing maximum strength and flexibility. Created in Florence, the high-performance leather delivers abrasion resistance and water and heat repellence.

A companion piece in the TimeWalker series is the Date Automatic in stainless steel, which features a 42-hour power reserve and a sapphire crystal case back. The watch embodies the lucid design code of the range, which is inspired by modern architecture. For both watches the finest traditions of Swiss watchmaking have been applied to craft enduring yet original timepieces.

MONT BLANC

FROM LEFT **Montblanc** TimeWalker Date Automatic in stainless steel £2,455 and TimeWalker Extreme Chronograph DLC £4,300

The ultimate BEST FRIEND

Glamorous and original, Harry Winston's diamond necklace is certainly something to sing about

BY FLEUR FRUZZA / PHOTOGRAPHER CHRIS TURNER

"Talk to me Harry Winston, tell me all about it!" sang Marilyn Monroe in *Diamonds Are a Girl's Best Friend*. And such is the timeless appeal of this New York fine jeweller that – more than 60 years later – we still want to hear all about it. So what is it about the House of Harry Winston that has wooed women from Monroe to Madonna, Elizabeth Taylor to Gwyneth Paltrow since 1932? Simply this: that every gemstone comes with an extra, intangible facet; the brand's energy, artistry and optimism – generated from the creativity and glamour of New York City – give the wearer a sense that anything is possible.

These qualities are at their most brilliant in the house's high-jewellery pieces, like the Diamond Cascading Drop Necklace. Totalling 73.55 carats, it comprises 204 diamonds – 93 round brilliant-cut, 64 marquise-cut and 38 pear-shaped. For the pièce de résistance, nine pear-shaped diamonds drop from the necklace collar. And despite there being more than 200 gems, the arrangement of the necklace means that each one is set at an angle that allows it to capture maximum, multidimensional light. Sunglasses at the ready, ladies… **Price on request. Available from The Fine Jewellery Room, Ground Floor**

Stylist Becky Branch

HIGH JEWELLERY COLLECTION

The Fine Jewellery Room, Ground Floor

Chopard

Cartier

Panthère Ajourée de Cartier watch